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Character-Study in Old French Romances & Adventures :
The Heroine.

By

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Dissertation

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quirements for the degree of Doctor of Philosophy.

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- Preface -

In the following pages I have attempted to bring into relief character-study as found in certain old French "Joventines" of the period 1150-1300 approximately. Sixteen texts have been chosen as the basis of the work, and these it is hoped are a fair representation for the period. There are Joventines which do not present a well-defined heroism - such as the Joventine of the Joventine - but these have been excluded from the work. In the Joventine romances, in which the hero's part is apt to be little developed, have been cited in parallel.

I have confined my attention to the heroism, because the heroism affords a greater variety of interest than any other character in these romances. It has seemed to me that the fortunes of the hero before marriage would best illustrate the difference in the hero's character before and after marriage.

1) Joventine and Joventine are the only two which are not in the term Roman Joventines. I have followed Prof. G. V. (Grunewald, II, 1, 523-24) in the main.

2) cf. J. Krabbe: Die Frau im altsprachlichen Karlebach (Ausg. u. A. 1884, Nr. XVIII, 7. Marburg, 1884, p. 100).

3) Joventine and Joventine are the only two which are not in the term Roman Joventines. I have followed Prof. G. V. (Grunewald, II, 1, 523-24) in the main. pp. 1-45 contain numerous faithful ones. pp. 12-55 show that unfaithful ones. I have briefly considered the unfaithful wife, pp. 398-415.

Mais, ³⁾ Agnès, ⁴⁾ Blanche,
 L'orgueilleuse ⁵⁾ plus qu'humaine,
 Berke au grand ⁶⁾ pied ⁷⁾ blanc ⁸⁾ et ⁹⁾ blanc,
 Clémence l'élégante,
 Uge, ⁹⁾ Ugone, ¹⁰⁾ et la belle Erec
 Qui pleurent mais allent chantant:
 Où sont elles, vierge souveraine ?
 Mais on voit les neiges d'autan ?

(septième strophe. Ballade des Dames du Temple - jeune.)

1) Antoinette de Blois, Agathe de Palerne

2) Elle et Galien

3) Isabelle.

4) Blanchette et l'orgueilleuse d'amour.

5) Berke aux grands pieds.

6) L'Esconfle. < 6) Chigés.

7) Clémence

8) Son de l'Esconfle

11) Agathe et le P. Ange. 11. 411-11

10) Amadeus et Ugone

Contents.

Introduction - - - - - pp. 1-13.

Bibliography to Introduction - - - - - p. 14

Chapter I. Louis Vaugelas

§1) Introductory Remarks pp. 15-16.

§2) Cligés (c. 1155)

Text

{ Analysis pp. 17-33

{ Comment pp. 33-35.

b) Style

{ Analysis pp. 35-42.

{ Comment pp. 42-44.

§3) Ille et Galeron

{ analysis pp. 45-50

a) Galeron.

{ comment pp. 50-51

b) Ganon.

{ analysis. pp 51-65.

{ comment. pp. 65-67.

§4) Le Pelerin (c. 1185)

{ analysis pp. 68-91

Le Pelerin.

{ comment pp. 91-98.

§5) Le Pelerin & Pelerin c. 1185

{ analysis pp. 100-121.

Mélin

{ comment pp. 122-125.

§ 6) Guillaume de Palerne (c. 1185)

Explan.

{ analysis. pp. 125-141.
{ comment. pp. 141-144.

§ 7) Guillaume de Palerne (c. 1200)

Melior

{ analysis. pp. 144-162.
{ Comment F. pp. 162-166.

Chap. II Index

§ 1) Introductory Remarks

pp. 168-170.

§ 2) Guillaume de Dol (c. 1201)

Explan.

{ analysis pp. 170-187.
{ comment pp. 187-192.

§ 3) L'Esconfie (c. 1215)

Alis

{ analysis pp. 192-223.
{ comment. pp. 223-228.

§ 4) Robert le Diable (c. 1220)

Explan.

{ analysis pp. 200-212.
{ comment pp. 212-218.

§ 5) Guisevain et Nicolette (c. 1235)

Explan.

{ analysis pp. 255-264.
{ comment pp. 264-268.

§ 6) Robert le Diable (c. 1250)

The Dumb Princess.

{ analysis pp. 266-279.
{ comment pp. 279-281.

§ 7) Perle aus Grans Pies (c. 1270)

(With remarks on the logical wife)

pp. 281-285

Perle.

{ analysis pp. 286-298.
{ comment pp. 298-300.

38) La Manekine (c. 1270) { General pp 331-335
Comment pp 312-321

39) Leomais (c. 1280) { General pp 336-347
Comment pp 334-335
347-348

Chapter III. San L. S. de l'Am. de l'Am.

31) Introducing Remontis - Blancaire et d'Aguil-
leuse d'Am (c. 1285) pp. 350-354

32) Sone de Narsay (c. 1300)
Note } General pp 355-356
Ode } (Comment pp 390-398)

33) Prophetic Vision of the Future - pp. 399-405

Conclusion - pp. 416-422

General Bibliography - pp. 423-427

Vita

pp. 428

Ou que soit chier, volentiers i pardet,
 S'il le contentent, quant d'amour le puet
 Volentiers le bacer: car par son fieu n'est
 En l'ille, et en l'engin, et en tota l'ordon
 De nul d'el, car il puet par son eson.
 "A vos ai jo tunc m'amistat et m'amor,
 Car m'en portez en France, se m'en irai od vos."

In the Chanson de Roland (1080) the claim of a hero's love is more
 unduly thrust upon us than in the Chanson de la Vierge. The beautiful and
 at least true "Cheminier".³⁾ Her love is entire, and not to be
 transferred.

"C'est moi, mei est estranges,
 Ne place Dieu ne ses saing ne ses angles,
 Apres Rollant que jo n'ire remaigne."
 S'il le vult, soit as fies, Chamoigne,
 Sempres est morte.⁴⁾

When the first encounter was there
 "Adieu, Patrie!"

"Adieu, Marie!"

we know from the Chanson de Roland (1080), that when such

1) Karls Reise, II. 824-26. 2) Sho, II. 802-05.

3) cf. Victor Hugo: La Légende des siècles - Le mariage de Roland.

4) Des chevaliers "esche" Chamoigne, II. 3717-21.

in France¹⁾. Swade's 1125 an imitation of the Song of Songs unwritten²⁾. Albrand and Helas exchanged their letters about 1128²⁾. In explanation of these phenomena, each significant as regards real and fictional romance, in a novel as regards French - and in explanation of what is to follow I quote from the autobiography of Guibert de Nogent (1053 - 1124). "Helas," he sighs, "combien misérablement depuis cette époque (la quelle) jusqu'à notre temps la franchise et l'honnêteté sont peu à peu déchus dans la conduite des jeunes filles! Elles ont même une apparence et en effet la surveillance de jeunes âges, et sur toute leur tenue on ne manque plus qu'un petit goût de nouveauté plus que de plaisance, on ne voit plus que le costume déguise et du labeur, leur démarche est stérile, toutes leurs habitudes n'ont rien que de répréhensible. Leurs vêtements sont bien loin de l'ancienne simplicité, des manches longues, des tuniques étroites du couillon dont la fin se recouvre à la manière de Cordoue: tout enfin nous montre avec évidence l'oubli de toute décence. Une femme se croit parvenue au comble de malheur quand elle paraît

1) cf. Gaston Paris: La litt. française au moyen âge, Paris, 1890, p. 246.

2) Letters of Albrand and Helas, Dent and Co. London, 1901 - Preface.

Pour n'avoir point d'argent, et c'est pour chacune un
titre de noblesse et de gloire, dont elle est fière, de compter
un fils qui n'est point de la maison.

After such illuminating arrangement of the time we are
not surprised that in the city of Orange, France, c. 1130,

On demoura par tant de franchise

Et en ce lieu grandement se fructifia

Et ceo pueles a ceo sont en affiance

Qui a ces pueles furent en affiance

And that in the same city of Orange, France, c. 1130,

Orable:

La s'est Orable, la dame o le cler vis,

Elle est vestue d'un peignon hermin,

Et par desoz d'un bliaut de samit,

Estroit a loz par le cors qui bien s'est.

Voit la guillaumes, tot le cors li s'est.

"Eus!" dit Guillaume, ceo est Orable!

Now is available the manuscript of the original and that the
French is not entirely identical with the original which is manifest
from the original:

Original: Cost de France, c. 1130, fol. 116

p. 388.

3) Ms. La Roche Beaumont, n. 683-88.

2) Ms. La Roche Beaumont, n. 683-88.

Si c'ens Guillaume ne se vet atargant,
Vient à la table tout est comant
S'entret orable, la dame au cors vaillant.

Bertranapele, si li dit en oiant :

"Beau nés, dist-il, entendez mon semblant !

De ceste dame au gent cors avenant

Qui m'a garé de la mort orrement,

La mort foré plus loialement

Que la fin de mon vivant

Et dist Bertrano : "An'alez-vo atargant !"

Les deux seigneurs et le baron de la table se firent un tour
Lors MS de la Table d'Or - Les seigneurs de la table d'Or

Tristot avec ses chevaliers d'Or.

She never forgets the Count Guillaume before the morning
to meet her again there. When he has ceased by the sight
of King Agnès. He Guillaume not forgets, they meet in the
to know :

Guillelmes buse la dame o le vis cler,

Et li seigneur de la

Et li seigneur de la table d'Or

1) Guillaume d'Orange - Sainct d'Orange, II. 1349-1358.

2) Guillaume d'Orange - Sainct d'Orange, II. 1349-1358.

Queneau as well as treatot for all. 1)

De Quincey laughs at the tenets of the comparative literature students. His tenet is that nations at certain stages in their growth show certain symptoms in their literatures, that it is idle to go far afield in the search for influences. And I think we must admit from the evidence brought forward in the paragraphs above that his doctrine is right. The French mind, in the 15th century, was ripe for the influence introduced from abroad, and this in France was ripe for the influence of the Italian Renaissance. But it is not that at this very time, external influences gave a sharp fillip to tendencies already inherent in French literature - Celtic and Classical stories, West and East, contributed to make the French mind what it suddenly became about 1155, and continued to be, with not much of variation, for a century and a half.

Socially, the time was one of change - a lingua franca had

1) Couronnement Louis. II. 1414-17. cf. L. Gautier: Les Epaves
de la France. Paris 1882. Vol. IV. p. 100 - 101.

simpliciter presque sublime, et tout est à l'apogée de la langue
des Champs. Devenue de l'antiquité.

2) De Quincey's writings. Knight & Miller & Co. Boston & New York.
Vol. V. pp. 390-392. Essays on Love.

And the French, who had been so long in the habit of looking
 down on the Normans, the Angevins, the Plantagenets, who were
 well to their base, had undertaken to absorb their neighbours! People
 had begun to be curious about what might be going on beyond
 their doors. The Celtic lai had for some years been heard in France.
 The first crusade had quickened an interest in
 things of Eastern provenance. The second crusade, with its
 quota of women,³⁾ had heightened such interest. The story of
 the crusades had begun to attract more and more
 strongly the knights and ladies anxious to be au fait. Demand
 made supply, and we have a French lai about the
 crusades, the cycle of four lairs which was complete.

1) cf. Keller et Suchaut: Hist. de France racontée par les
 contemporains (Sous VI et Sous VII, 1882), p. 29

2) cf. Suchaut-Büch-Hirschfeld: Geschichte der französischen
 Litteratur. Leipzig und Wien. 1900. p. 119 -

3) cf. l'histoire de France (Sous VI) par les contemporains.

3) cf. Richard Ier: Études sur l'histoire de France sous
 VII par les contemporains. Leipzig etc. 1872. p. 112.

The history of the crusades is the history of the French people - and the
 French people.

En face les deux rivaux
Ils se regardent avec
Grand honneur & respect
C'est comme on se voit
Ils se font un regard
Ils se disent tout bas
Et les deux se regardent
Mais quand ils se regardent
Ils se disent tout bas
C'est comme on se voit
Et les deux se regardent
Si l'un peut voir, se voit dormir
Et les deux se regardent 1)

1) See letter regarding the library of Bartholomew and the
at the great meeting:

Onques en ceste compagnie
N'est mot parli' de vilanie
Ne de grant sen ne de sermon,
D'aucun mal ne de bon.
Bartholomew pas ne s'oblie,
Mont li' grec qu'il se s'oblie

1) Roman de "L'Es", ll. 931 - 1014.

Tue Dec 2 - 2nd day at the point
Cattle arrived half dead.

Each one feels the same.

Engagement over the

Some salt on green lagoon.

Et ces notes pour l'usage.

Revised contents of 'L' and 'R' columns

He made no general statement:

[illegible]

Remains of the same.

no eating, & but long range

Line 100 young brown fringed

5 1/2 gal. above water

On a form of *Form. L.*

Partizan? fast als 1000000

2. Pour le conseil de mon père.

Quincy Perry Court - 100.

The (Shenandoah) count then some big ones.

14
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Love's vagaries.

Introductory Remarks.

§1.) ... from various quarters and causes, a spirit of courtesy got abroad in North France, and shortly found expression in romantic literature. The epic, its old freshness gone, would continue to find ample (and its gals would no longer please universally.¹⁾ There was now an elect to be catered to; already there was that in the air working to the end it should be said, "They order this matter better in France." The day of the lady patroness was at hand.²⁾

And if so, responsive protégés, many of the moment, were not far to seek. First of all, Chrétien de Troyes, Breton in England, about the year 1150, had written a Tristan. Not long thereafter Chrétien produced a Tristan, now lost. The poem was so little known, that the author is scarcely known in his own work.³⁾ This being an Arthurian romance falls without our category. Tride, if considered still, will find place among the earliest of our faithful wives. Her courtship is a purely formal matter, and in this chapter we are to observe character displayed through love pre-marital. It is enough to say that in Tride there is a heroic. The attitude of the older

is of Tride and Tride, which is a ...

1) cf. W. ... Tride, Halle, 1890, p. 114.

2) cf. Arthur Schöler: Quintus, II, 1, pp. 485-491.

3) cf. W. ... Tride, Rom. Bibliothek, IV, 1, Halle, 1901, p. XII.

ble, or at best incidental. In Chretien's fourth work,¹⁾ (Chigeis, c. 1155), a heroine is emphatic, not as wife loyal or disloyal, but as maid in love.

As has been remarked above, Briseis and Medea in the Roman de Troie, both come to grief. Antigone, in Thebes, lives at first right and very discreetly - she must consult her mother before giving final answer. Savina (Eneas) is ignorant that there is such a thing as love. When once she understands, she is without maidenly modesty, and might be as any epic enthusiast.²⁾ Are it not for the high walls between her and Eneas, a young girl, with a perfect understanding of love and determined not to yield to its wiles, such was the first batum. fairly shaken in Chigeis. Antigone does come to feel the dart d'amour keenly, but she should be very strong, independent, consult no others, tenacious of her conscience, and she should not be compromised like Briseis. And so there was a new type of character, new in basis and development presented for the delectation of the representative of the time.

1) In the roman de Troie of Chretien's works (cf. Chigeis, pp. VIII-XIII).

2) G. S. Krabbe, op. cit., "Mädchenhaftes Leben im Mittelalter", p. 100. "Mädchenhaftes Leben im Mittelalter", p. 100.

§2.

Cligès (c. 1155)

a) Summary

Prince of Cornwall for Antioch. visits King's
court to learn courtesy. The Countess of
Britany:

An la nef ou li rois passa 441

Vaslez ne puele n'entra

Eors Alexandre Solemant,

Et la reine venant

Quant li rois passa

Quant li rois passa d'antioche,

N'ongres n'avit oï parler

D'une pucelle d'age d'antioche;

Et ne puele n'entra 442

Estoit tant a venanz et bele

Que bien deüst d'amos a prendre

Chastel de la nef ou li rois passa
mother of Darcamor's pucelle.

Cligès, 1155, 160-184. Cligès, 1155, 160-184.

Spenser, 108-117.

5895 765

Zoca. 2, 119.

Original in French, 1871.

She acknowledges that her heart is implicated, but will not allow that love has conquered:

Et ne m'êue, ne requiert: 490
S'il m'amast, il m'eût requise,
Et puis qu'il ne m'aime ne frise,
Hélas! je n'ai rien à lui dire:
Se sa hantise mes cœurs reclaimme
Et moi oel traient à reclaim,
Drai je par ce que je l'aime?
Nenil, car ce seroit mangonje,
~~~~~  
L'an ne puet pas des cœurs amer.  
~~~~~  
S'il esgardent ce que je n'ai?
Quel coupe et quel tort i ont il?
Drai les an je blamer? Nenil.
Cui done? Moi, qui les ai en garde.
~~~~~  
~~~~~  
~~~~~  
~~~~~


Ne deüist pas mes chers voler.

Whistle. Comme vaincu, comme

Doi-je bien oster, se je puis.

Se je puis? Solo qu'ar'je dit!

Donc pourrois je mout petit,

Se de moi poissance n'avoie."

Whistle. Comme vaincu, comme

Car de moi poissance n'avoie."

Qui les autres siant desvoier?

Whistle. Comme vaincu, comme

Car je ne sui de rien a lui,

Ja n'i serai, n'ongques n'i fui!

Ne ja n'a merai d'acointance."

Whistle. Comme vaincu, comme

Une ve aime et une autre het.

Whistle. Comme vaincu, comme

notice of the young people's strange behavior, and puts it down to

jealousness.

Mes ne set par quoi il le font 545.

Quand par la mer ou il sont.

Et triessailli et desferé,
Sors a an son cuer remuë.
Qui cil est tort et de quens mors,
Por cui la destraignoit Amors.

Ver thought now take definite shape, centre of sym alexander:

"Ode! qn'ai je a faire 897.
Se cist vers est de bon'eire
Et sage et cortis et freuz?
Sot ce li est enors et freuz.
Et de sa hante moie que deant?
Sa hantez avec lui o'an aut.
Si fera ele, mal gre'men,
Et ne l'an vult je bon'eire.
Sot ce? Non mi! ce ne f'ait mi
Sot ce? Non mi! ce ne f'ait mi,
Et de Nature an lui eüst
Tant mis qn'ele plus ne seüst
De hantez avec lui o'an aut.
Si m'eüst Deus mis an la main
Le pooir de tot de hantez:

Ne l'an querroie corracier;
Mes volentiers, se je pooie,
Plus sage et plus bel le ferroie.
Par foi! donc ne le he je mie,
Et sui je donc for ce d'amie
Nemil, ne qu'a un autre sui,
Et for qu'i sans je plus a lui,
Se plus d'un autre ne m'agree?
Nesai, tote an sui esgarée;
Car orques m'i ne pence tant
A nul home el siècle vivant,
Et ma nel toz jorz le verroie,
A moine par lui ne en queroie
Sant m'abehist que je le vi,
Est ce Amors? oïl, je croi.

The question hardly means, "Is this love?" Rather "Am I for, vulnerable?" Sordana discovers that she is indeed, and inquires whether in obligation:

"Or mel amer, or sui a mestre, 946

Donc a l'Amor, 946

Amor voldroit, q't je le vuel, 953.

Que sage fusse et sanz orguel
et de bon sens et de bon conseil.

Vers l'oz par un sent amiable, 1)

Amor a l'oz par un sent amiable.

Par ventant de par le chemin,

Mes Amors ne m'enseigne rien.

Amor a l'oz par un sent amiable.

Chretien's creation; So: Damer must quibble etymologically:

"Par neant n'ai je pas cest non, 962

Par neant n'ai je pas cest non.

Par neant n'ai je pas cest non,

Si le vuel par mon non prover.

Se la raison i puis trover,

Aucune chose ne se fie

Ce que la premiere parhe

An mon non est de color d'or;

Car li meilleur sont li plus dor.

Par ce i'aing mon non a meilleur,

Qu'il comence par la color.

1) cf. Romans des Es, II, 336-38. - Car li catris est, il doit faire.

De l'Amor a l'oz par un sent amiable.

De l'Amor a l'oz par un sent amiable.

A cui li miandos or d'a corde;

Et la fins Amor me recorde.

Qu'antretant dit Soredamors 979.

Come Sooree d'amors."

She is resigned; both her feelings and the letters of her name
point to me. What shall be her name to the heart's eye?

Qu'antretant dit Soredamors 980.

Qu'antretant dit Soredamors 981.

Qu'antretant dit Soredamors 982.

Qu'antretant dit Soredamors 983.

Que fame tel forsan feis t,

Que fame tel forsan feis t,

ce feus i autre ne fu desree.

Quant par ma loche le saint, 1005.

Je cuit que plus de m'aveit.

Se me a fait tant de mal.

Qu'antretant dit Soredamors 984.

Bien le sana, ce cuit, de voir 1010.

S'il onques d'amors d'anhemis

se se par parole an a prist.

Après? ...
Amour est par le ...
Amour par le ...
S'amour n'est le biens usages
Par ...
Car onques n'an par savoir rien
Un langage ne par ...
Si n'a plus que de l'attendre 1038.
Et de l'espérer tant qu'il ...
Je par ...
Par semblant et par ...
Tant ferai que il sera cerz
De m'amour, se requerra l'ose.
Done n'i a il plus de la chose,
Mes que je l'ami et ore' sui.
S'il ne m'aime, j'amerai lui."

Si l'ami est ...
Amerai je le, s'il ne m'aime" - and
...
...
...

Montaigne's answer to the question: "What is the best way to live?"

Soredamus finds entertainment in clever needlework. She busies herself with a silken shirt, stitched with gold and silver threads:

Soredamus le lens en lens 1159.
 S'avait entrecosue par lens
 Sez l'or, de son chief un cheval
 Et as deus manchies et au col,
 Par savoir et par esprover
 Se ja porroit home trover,
 Qui l'un de l'autre devisast.

Then Montaigne gives the answer: "The best way to live is to be content with what one has."

Mont'au reüst cele grant joie, 1174
 Qui son cheval i avist mis,
 S'ele seüst que ses amis
 La deüst avoir ne porter.
 Mont' n'an foüst reconforter;
 Car ele n'amaet mie tant
 De ses cheus le remenan
 Con celui qu'Alisambres ot.
 Mes cil ne cele ne le sot;

Montaigne's answer: "The best way to live is to be content with what one has."

One day Alexander, wearing the gold-threaded shirt, and his
 Greeks. Gay a call at the queen's tent:

Et tref la reine as puceles 1373.

Mont parolent li doze a eles,

Mes Alixandres mot ne dist.

Sore demors garde s'en prist,

Qui' pres de lui se fu assise.

Et se maine a la reine mont.

Et s'emble que mont soit Paris.

Ensi ont mont longuement sis

Sant qu'a son braz et a son col

Li d'Alexandres la cheville.

Donc est la pasture faite.

Un po plus pres de lui s'est traite;

Car ce a aucune acheison,

Don metre le fuet a reison;

And no present to a girl. Her, too still in a dress of
 ander? It is a parlous matter:

"One d'uni je," fetele, "brunes? 1392

Après la fête on va
Ou pas ami? ? Ami? Je non
Comment donc? Par son non l'appelle!
Dens! ja'ot la parole si bele
Et tant d'ouïe d'un non.
Se je l'ouïe ami clamer.
Où? Qui le me chalonge?
Ce que j'ai dit de mariage.
Marianne?
Dens! ja ne mantirait il mie, 1405
Je ne clamerait d'un ami!
Et j'emantirai de lui?
Et par son non et son nom, 1410
Quo je le met d'aujourd'hui?
Ce, maintenant, topé à la fin,
S'arrêterait tout à fait.
Mais on se l'appelle ami.
C'est non dire je lui dit.

Mais le non après la fête. ...
P. ...
1) ...
Name Lucas:
...
... 1415, 1416-1418.

here is knowing and willing:

N'ot pas en costume oblige 1554.

Allez-moi par chemin
Surtout la reine

A cel soir i'refualez,
Mais seigneur lez
Entre Alexandre et le monde.

Devant ans prochaine versine
Soredamas sole seoit.

The queen observes the thrusts of hair and gold on Alescarde's sleeve, laughs, and calls Soredamor nearer:

Cele i'est volantiers alee, 1578.

Se d'agenaille devant li,

Alixandre mont abeli,

Quant si pres la vit a'procher,

Am il la poist atochier,

Mais ne a'lois de l'arriere
Surtout le regardement

Thou art not so subtle 1584
And the queen is not

Elle n'est pas une bonne femme,
 Elle que se garde tant fort.
 Sa reine n'est pas si simple
 Elle se fait et est li seules 1610
 Ses les mesmes de color,
 C'est se sont accorde d'amour.
 Mais ne les se n'est finie encore!
 Ne fait seulement qu'elle connait
 Rien nule de qu'on qu'elle voit.

She says: Come, Sordamor tell us about this fine needlework here.¹⁾

Sa fancele a del d'ue honte 1611.

De fancele s'entend li contes.

Quant ele li conte et denise 1615.

Li seigneur de la chancellerie.

Une a grant painne se li contes.

Sa ou le cheval esgarde,

seul n'est pas si simple.

When she says: Come, Sordamor tell us about this fine needlework here.¹⁾
 she is in the company of the ladies. The queen shrinks to bring matters to

1) ll. 1605-1610.

"Alixandre," fet la reine 2279.

"Amor est le plus que la haine

Qui son ami quier et confort,

Amor est le plus que la haine

Amor est le plus que la haine

Amor est le plus que la haine.

and offers himself outright to Soredamor. She makes as if her good friend the queen could not be withstood:

A lui s'ohrie antrablant, 2334.

Et dit que ja n'an metra fors

Ne volante, ne cuer, ne cors,

Que tote ne soit anternee

Au comandement la reine

Et que tot son plaisir ne face.

Amor est le plus que la haine

Et fet a l'un de l'autre don.

An riant dit: "fe t'abandon,

Alixandre, le cors t'amie."

perceives that the appearance and manners of a distinguished young stranger interest her mightily, her reputation for scorn of love is in danger. She thinks first of that and dreads her brother's triumphant teasing's. Then she examines herself, attempting to wade away her emotions: if this man is handsome and well-mannered, what is that to her? But she is bound to admit that hers is no passing admiration for a well-favored and generous youth — she dwells not at all on his rank. Her case appears serious; in that event self-control is impossible. She has not the time to consider, she will have to decide and yield nothing to love. The determination is quite in vain. She is so deeply affected that her behavior among her companions betrays a weakness which she continually labors to keep from any exposure of what she feels.

As time goes on, her burning confirms the sublimeness. Restless nights are spent in thoughts of the stranger from the East, and what her conduct shall be towards him and all men in view of her genuine passion, undeniable since even her name points her out as devoted to him. She must be silent and firm, normally prayer, having to choose the direction of the inner, when an opportunity for a further advance does present itself. She is the

wardly conscious and afraid of making a false step. At last a common friend brings the lovers together. There has been no wrong. The man has been misled by the woman. Her the woman —

Sicurus de l'entra l'ouste

Si se goit et cuere chascuns

En se n' a pas l'ame n' a pas

Del charbon qui est sor la cande.

Par ce n'est pas la charas mandre.¹⁾

The theory, of course, is that love entire, perfect enough to cause the death of the woman when he believed her should be equally careful of declaring itself. The childish backwardness of Alexander, and the aristocratic shyness of Antiochus, pretty accurately foreshadow the emergence of the self-conscious as a literary notion, in strange contrast, no doubt, to the absence of the self-conscious in the ordinary life of the time. But the middle ages were full of contrasts: piety and brutality; Notre Dame and Christine de Pisan.

6) Demise. —. In *Cliges*, tw., I think we have to

do with another ex-pression of a community of feeling. The first, the most perfect of all, the most perfect of all.

1) M. 602-606.

from reasoning. It is not likely that Benoit, in the Roman de
Sire, regards Madame as frivolous and unpolished.
Knowledge makes her liable to folly? But it is certain that
Chretien's Sire is profoundly informed by what she has
has heard or read of French. Sire, the courtier, is appa-
rently strong against being the Modern Beauty of the day.
Notwithstanding, it may be asked whether in all strictness she is
not worse than Madame Beauty, who at all events is guiltless
of contracting a brilliant marriage with intent to prosecute
a intrigue. Sire and the lady in the Chantance de Sire
might be given in parallel. We are doing Chretien and
his heroine injustice. It is well to examine the facts:

Alas, emperor and brother to the late Alexander, goes
to England to arrange a marriage with ~~the~~ German emper-
or's daughter, Sire. She is well named, remarks Chretien:

Et ne fu mie sanz raison 2726

Car si com Sire li oisians

Est par les autres li plus biaux

N'estre n'an puet que uns ansamble:

Aussi Sire, ce me sanble,

N'ot de hante' nule paraille.

Senecé is summoned when alis, chigès, and the other great persons
arrange the Contraintes - present - present :

Tant o' est la pucel' hestée 2746.

Que el pucel' an est venue

Chief des covet et face nue,

Et la pucel' va hanté

Rant el pucel' plus grant clarte',

Ne f'ient qu'at' ne hanté

Chigès des de instant - Senecé, Alis Senecé :

Chigès par amur coveit 2800.

Vu li des ianz coveit

Mes de ce ne se frant il garde 2806

Que la pucel' a droit li charge ;

Par bien amur, non par losange.

Des ianz li baill' et frant les suens.

Mant li baill' est charge hanté

Et menber avec li baill' hanté

Et menber avec li baill' hanté

Mes de ce ne se frant il garde

Et de lui avec tout
 La bonté qu'on lui voit
 Il est bon qu'il se souvienne
 De la Vierge Marie, qui
 Est si douce et si sainte. Semis
 is at a window:

Par tant que d'élucé peut voir 2896.
 Celui qu'on son cuer a report,
 Ne s'a bêtent qu'il le s'a dit:
 Car ja n'amera de lui son.
 Mes ne set comant il a non
 Ne s'a bêtent ne le quel joint
 N'a demander ne li est joint.

Chères, his still and bravery, are much talked of. Semis is
 glad she has not misplaced her affections:

An son cuer grant joie an st 2980.

Par ce qu'on se peut de mie
 Qui qu'on s'a dit de l'ame;
 Car le plus bel li s'a dit.
 Le plus cortis et le plus preu,
 Qui l'an poist tracer nul lieu.



But she is in straits - betrothed to one man (Alis), loving
another, and unable to ask advice or unburden her heart:

De celui qu'elle aime 2990.

Ne se peut en rien consoler,
S'en passer non et en veiller.
Et ces deux choses si l'ataignent
Qu'on ne le puisse ni se taire
Si qu'on le voit tout au point
Et la polir que elle fait,
Bien qu'elle ne par qu'on ne voit:
Mais moi je ne puis qu'elle ne voit
Et moi - il est moi-même
Mais bien le ciel et bien le noir
Se me li demande qu'elle a¹⁾

Her old nurse Shessala is sharpened:

"Dens," fet el, "estes vs fessice, 3019

Ma douce demoiselle chiere

Qu'on se voit tant le chere!

Et le me se vs voyez.

En quel se voit me se vs voyez.

¹⁾ cf. Blancan ou de l'origine de la 111-114.

Some months I confess reflecting that "Lovers are soldiers
in anxiety," &c. & so it will turn out to be - confessions.
and the old woman to Quincy, and artfully to let the one of
physical visitation:

"Mestre", fetele, "danz manin" 3063.

There must be evidence present.

Major Leinster

Det. by mail at Birmingham, 30/7/11.

Can you find the way out?

Montmorillonite must be a salt

Si me delit an ma mesaie.

Shessola, mestre, car me dites 3085.

C'est mais don n'est il hypocrites,

Qui donc me salue et s'im'angoisse?

Mother, can you tell me how

Et la main à la nature !

Mes sachez bien que je n'ai cure

Le gars en route marins.

made change on these receipts as that evening. The
promiss. Genie Co. has to leave:

Blancpain et L'orgueilleux, N. 1378-82; 1428-34.

"Mestre, donc m'aviez garé; 3137

Mes l'emperere me marie,

Don mont sui vices et dolente,

Por ce que cil qui m'estalente

Tot n'eo celui qui frandre doi

Mais, vltima entre des membres 3147.

Que de nos deus fust remembre

L'amor de Beant et de Tristan,

Don tantes folies dit l'an,

Que honte m'est a raconter,

Je ne m'pourrai acorder

A la vie qui deuz mena.

Amor an li trop vltima,

Ces des cors fu a don rante

Et pas enen fu a l'en entree.

Ceste amas ne fu pas resnable 3157.

Mes la mai est trop puz entee,

Re de non cors ne de non eue

Il est faite perbe a non fuir.

Ja voir mes cors n'ait garce muis,

Ja n'i ara deux farceniers,
Qui a le cuer, si et le cors."

Morime, Denis has argued for the French world of the 13th century.
But for the 14th century? Then we have the
Rise of the succession. A "crucial instance":

"Je n'ai pas chigès si vil 3188.
Qu'ainz ne vossisse estre anteez
Queja far mei perdist d'ancee.
De l'enor qui'oe doit estre,
Ja de moi ne puerre encoz n'estre,
Par que'il soit deservitez."

Denis is married to Alice. She is a French woman who
that administered to the empire keeps his side all
for Chigès:

Orest L'anperere gabez 3329.

Another respected Frenchman. For that he has
good cause. He draws distinction between a Frenchman and
a man of honor. For example is sufficiently French, where
Denis would not maintain the place. Naturally, she falls

into no absurd attitudes; she is without anxiety as to how she shall appear. She comes into the audience of family life and we think nothing of it. We live right up to a comedy of the which she immediately. She controls her facial muscles, and the world does not suspect that she is in pain. It is certain that she loves, is untrammelled by any precedent of her own kind. We know it for definite: Who may she mean be? She obeys the rule and refrains from inquiring.

The young man turns out to be brilliantly eligible. The Princess is justified that she has not made a blunder. He has change, he man-woman appearance, but she clearly and long for companions. Only her Queen seems to be familiar with personal questions. The Princess draws out the old woman by pretending¹⁾ that she is uncertain what her trouble is. The Queen needlessly enlightens her mistress. Confusion follows in which the young lady shows a further mind. She will not create more talk like the Queen, she will be true to her own, and she will rather do than conform her instantly.

Christian is an artist, and a psychologist. He has it he knew that she pretends. He at the bottom of the room, where the audience can't see him, he has the first of their minds at the time, and we feel that it is to be! She is a sweet creature, that is true.

III. 2. Galeron (1167)

a) Galeron — The first known work of Gautier's area is this trick, written about 1164. The hero of this story will be considered elsewhere. She is Atherais, an intriguing wife. Professor wants to make touching Chretien's solution between the ethical and the unethical² apply equally as well to Gautier's thought. He must do penance for his novel of loose morality by another of the same sort — all et Galeron. Atherais is a punctilious churchman who takes her conjugal obligations lightly. Atherais surely has by a vain husband never forgets that she is his wife³. While she is still unmarried we learn enough of Galeron's character to feel sure that reliability will be the franchise action.

She is the sister of Count, Duke of Brittany. He, son of the king, married the Duke's sister, and the Duke of his realm. He is a brave man and a handsome:

Ensemble et durs et de bon' aie, 9-18
 Mais n'est pas de si hant afaire
 Con Galeron de la moitie'.
 Con amabil de li amies, 1-18
 M'ala qu'ist le duc en duc

1) cf. Chazet, p. xxv.

2) He knows that "Bien a une vie aie" Partouys de Pheid.
 8500; and a little bit of the same with the same. 4.71 1722-1719.

Com avoit le fil Thove ?

Elle has been chatting with the high-born Geleron :

Elles s'en hère et fient congie' 937

"Ducel," fait-il, "Dix versant!"

- Amis! A Dix vers beneie, 942

Il est confondit et mal

Et le geste qu'il fait ne velle l'

A que puerie qu'il se soit 948

L'a tout or, monte a exploit.

Mais ele ne l'adecigne mie

'The exchange of compliments among them. But the
unsure that she qu'en dira-t-on was a dreadful matter')

She is triumphant over Conain's enemies, and is created
Denesche. His horrible fate makes him no bolder in love :

Il est en fait a dire 1215

Mais l'un de l'autre ne set mot.

Car cele est si tres haute cose 1219

Que cil desconvient ne li ose,

De le dire desconvient

De le dire desconvient

1220 f. 2. R. 1. 270 / - 69:

C'est un eurs que dames ont,
Que quereque eles fu bien foit

Sur notent males gens a mal :

Qu'il n'afient pas que j'en die :

Je meul deueni vostre ami ,

Par c'on le l'ait auors requise

Et monteste en son amice ?

A plain itself to know thought of all the simple things of the
world. The lines without respect to that, and is a line in the
one person. The duty to his brother is what he distinguishes him :

"L'ame est l'ame ! qu'est il de moi ?" 1370

Com je par un malheur

Quant de vous en souffrance

Un droit est de souffrance

Amors me fait a celui tendre, 1385.

Qui d'amour n'ose a moi entendre.

La chose que je plus desir 1389.

Puis bien ami, si m'en conseil;

Mais qu'en dirait li fix mon pere

Se je diroie : "C'est donc pere !

Car m'en soust ille a moi ?

A ! con se tenoit a moi !

Ames m'a tant comme moi

Il n'est pas comme je l'ai vu en la vie :

cf. Samuel Richardson: Pamela,

Vol. II, No. 77.

Car simple chose

Donc est le Pucelle et Coeur. Châtes, 3840.

Le bon pour son bon
 Qu'il ne pren le bon ménage
 Qu'il vent je j'ai l'antique.
 Sire Dix! qu'en dira li dus? 1403
 S'il ne le vent, je n'en oai plus;
 Mais tot le siècle querpirai,
 Et le bon pour son bon
 En l'abie de nourains - "1)

The verse begins to think the count do much worse than many
 his sister to all. without mention of the seneschal, the ^{broaches} broches the
 gathering marriage to Galien:

"De qui volen redire, sire?" 1437.
 "Bel sage, je n'ose dire"
 "Trestot en dire, sire, quites, 1443
 Gardes que ja rien ne m'en dites,
 Que ne soit pour moi tenir.
 Robert ne pourrai cief tenir;
 Car je raimore mes estre mes.
 Et fait a vent le pour le pour
 Que j'el fuisse contre cuer."

1) Word indicative of Galien's character. Spoken by him in the 14th
 verse. Sire, a line to the 14th. The word "the" is the same as the 14th.
 ab. p.

- Est-il dont nus hom, Doce suer,
Qui port'a vostre volonte' ?"

"Suer, se lui m'entist deus,
Dil, ce n'est tel hom sui,
Ja nul n'en arai se lui n'ai,"

- Suer, qui est il ? Nomes le moi !"

"Suer, par le fu de nos li,
Gon est vostre senescans.
S'il estot t'us nus et desans,
Si me plairit il mie, bians suer,
Que l'empere a tout l'empire."

- Suer, n'est-ce pas ?

Et Damoise m'aît ensi

C'est c'est li hom qui plus me plait."

"Se je le vs oüsse quene, 1468.

Pieça gel vus eüsse quis."

- Ore m'avés del tout conquis !

Ains mais de rien ne fui si hies."

Et Galeons li vait as fies.

He must confess with Elle, who is surprised —

"Sire, par Dieu! ne me gachés 1484 —

and very grateful:

Si dus tamen par la fucelle 1515.

Et se li dist: "Amie biele!

Je vos aim mont de bone foi.

Car fenes par l'amor de moi

Elle a mari; car entesait

Vol et comane que il vos ait."

- "Biax sire, quant?" "Dun ce jour."

- "Et je l'otrai par vostre amor." 1)

[A le cunt ot. 1. arcevesque

Et un alé et. 1. evosque,

Si ont la fucelle espousee.]

From which again perhaps no argument can be drawn that Agolun modestly disclaims too great interest. No doubt she is only contentedly acknowledging her brother's kind offering — language typical of herself and Elle. We know that she has some property — money for her use. Sire is not times — and evosque — is not the same as 1)

1) cf. Chigés. II. 2330-2343.

Si l'empereres se giont 2011

De une chose. de l'empereur

De son départ en la Haye.

De fille d'ant - son chef,

Qu'en Rome et tot l'empereur

Illes ont en la se mit

Illes par le roi qui l'empereur giont:

"Sire, je viens de France droit" 2023

"L'empereur, se l'empereur ont giont, 2023

En son se mit mont fiont,

En la se mit se l'empereur ?

atant es vs le seneschel, 2048

Et l'empereres li a dit 2051.

Sont en giont se l'empereur :

"Je vs vel durement fiont

De retour cest baron.

Il vs a fiont la terre

Et metra en pais ceste guerre.

Si ne quier autre fiont

"Eure grande et vestue."

Elle se tait quietly, listening to her father's words,
and observing the strange man's behavior.

All these a trace of strength in battle, is the
back of Rome:

Des.c. fucelles a au mur, 2987
Dont elles font estre assés,
Qu'elles l'aiment de leur mur.
Ganos, la fille au roi, la belle 3211
Est monté là. - - - -

Remembrez lui, son remembrance
Il se content fumentement,
Com il respont sans bon
Encontre le fol au roi,
Com il requiert par grant mesure
Rementier a l'estue,
Com il se fait de fure qu'il
En la vit bel, com le vit juit,
Tot ce raconte et se trait.
Amour. petit et l'atrait

A lui amer,
 Tant a de bel en lui venir, 3340
 Que de son oel ne li sovient.

Ille fays lui respects at cour. Ganor is all smiles:

Derriers lunc sont li Romain, 3332.

Que nus n'entent ce que il dient,
 Le meinte rui de chaut et riant.

Ganos mainte parole i dist,

Qu'en force a l'ore mont jett.

Enis. Le vostre par me plect, 3338

Par out que m'ore moue l'ent

"Belle de rui et de rui."

sont li a dist la fille au roi 3304

Sous seulement: "Soie, amies moi."

Ganos seut adès estre mont sage 3403.

Et son sens metre en autre usage,

Et lors usages par droiture

Vant par entent comme nature.

Mais trestot cou ne valt rien ci,

Se l'amors le tient en se marchi.

Elle se livre et par le sang, 3442

Gars qui amuse sa vie

Revient à lui, si le cœur.

Il en est qu'il faut au digne.

Peut-être un peu plus

Une grande lue longe et lue;

Mais el le fait si volontier.

Qu'en est le monde le sentier.

Par son fait de d'un pas. IIII.

Elles le cuer Gars en forte 3447

Dieux! quel fite de Galeron! 3466

She has not forgotten his excellent wife; When the emperor
offers her large dowry and his daughter, he will take no
other notice of her than made for Galeron in Brittany.
She cannot be forced. The marriage of Gars to Elle is
therefore to be celebrated with the most festive splendour!

Re hant ne bas, ne quens ne dus, 3963

Quin dient apertement

Que trop sont fait d'occident.

Dans, III. sur l'acte de
 Le bon al mal,
 Mais le bon est le mal
 Le mal est le bon en l'acte, 1174
 Le mal est le bon en l'acte,
 Des que la force bon le mal,
 Le mal ne peut ne se de l'acte;
 Et quand le bon le mal a ues,
 Ce dit: "Por coi ne fust-on lues?"

On the day fixed for the marriage Galeon, who has been for some time
 living in Rome, speaks with her husband at the very church
 doors. He dutifully informs her the second marriage. They
 tell Galeon what has happened:

Il est costume d'aujourd'hui 4602
 Qu'il vaudrait mieux al' l'acte de
 Le bon est le mal en l'acte, 1174
 Et ce qu'il a fait en l'acte,
 Je ne puis en l'acte de l'acte;
 Mais c'est mal que l'acte de l'acte
 Mais c'est mal que l'acte de l'acte,

Por vengier d'ire et don grant dol;

Com: Die! Die! Mone!

Com or m'a ceste mors d'ame!

Bill sui d'empereur, 4676

Un sui mence a d'horre;

Car cil el mont qui m'ice me s'ist

A l'uis du mortai me despiet."

There is a fierceness in the air, when I'll ready to set out with

against the setting sun to take leave of you:

"Or amor Die, ma douce amie," 4686

Sait cil a li, "ne plorés mie!"

- Biaux sire ciers, que furai dorques?

Mais fu il fille a certain comte.

Car si grant honte avint sofe to?"

"Si m'aît Dix, ma douce suer, 4699-

A tout avés si gros le cuer.

Car je vs di bien que mes pere

Ne fu ne rois ne empereur."

Cel'a le parole entendue 4710

Ch. de L.: "Por dieu li roi el lie

Que tint a moi de vo ancestre ?

Je ne ~~vi~~ gaires home amer

Par ce c'on l'ot roial clamer

Et voste pere mit vider, 4717

Ja par ce ne vance se main,

A cascun son son cuer demore,

Porcoi on l'aille se honore.

Mais mel je voste pere avoir ? 4726

Que vance par voste pere ?

Unque de deu se me vance 4731

Quant cest volent se vance

De vo amon, de vo pere.

Il ne me tint fage a l'ore

De voste pere ne du mien

Ame' vs ai trestot par vos, 4746

Nien le par voste, carai je bien

Fasse cele k'ai tant 4750

Con jou ai long tans attendu !

N'est pas de son am amant 4758

Que le cuer se detrahe et se.

24

She faints, Elle thinks.

Ullsfor out to bed nature 3/178

Un el mont n'a millor creatura.

Requiescant de cuer. ~~de cuer~~

Can chest help it more brains.

Mais ceste pucelle est vaine,

est ante se habet a facie.

"Sire Dix," fait-il, "ke ferai?"

Ganor revives. She is now much calmer, can think of other matters besides her loss of a husband. All promises to return if ever she should need him?).

June, L. James died Feb. 1802

see, in case of great interest.

D'ami tel home a conselher.

Venez nous aider, très très sûr!

Mais pour moi ne le dis pas, moi,

Car je que ai's perdre la vie. 2)

ful for Rome.

11. 1871-1881 of the New York.

4) intra-Belanda - intern, 2017 = 7 = 1%

Je vivrai."

There might be the feeling with you amongst friends, "Long
may it last" "La l'le de Rome." 1)

Ganors remant, Illes o'en vait 4903.

"Lasse," fait ele, "N'ert de moi ? 5205.

Et c'autre prent ce que je vel 5220.

Ice me double mon forment.

Ice n'est pas cose avenans; 5251.

C'autre en est vestue et tenans,

Qui gagne voit de moi et aime

Et que je il vent et prise et aime,

Comme le Roy les font qui plaise :

Et il aime plus, n'aime l' mieu.

Il n'est vent que on y est et ne fait,

Quant feme set c'autre se dont 5262

De son ami, plus l'ami et prise

Et plus forment en est esprise,

N'ai song de rien, que j'avois puis,

N'en elle nul confort re truis,

Se Galeron n'est morte avant

1) Cinna (Cornille) Act I. Sc. 3.

Mais li que cant, se je la he 5271.

Trestos les jors de son ae' ?

Mais nen a mie tant de jore, 5276

Que je de duel nen aie autant."

~~These~~ ^{these} long words, ~~philosophical and nervous~~. It is a ~~kind of~~
 then is not of the stuff to bring dis-freutment, ~~not a~~ ~~literary~~
 In ~~the~~ ~~romantic~~ ~~romances~~ to all. The ~~emperor~~ ~~emperor~~ ~~emperor~~ ~~emperor~~
 perhaps of ~~canon~~. His old enemy, the ~~emperor~~ of the East.
~~devenant~~ ~~Cham~~ in marriage:

Mais ele die tres bien et jure 5402

Que ja nen est en sa raisine; ¹⁾

Qu'il a la fure en ~~canon~~

Et tant li fist et lait et honte

Que morte en fu

The Emperor is insistent, swears "d'abatre l'orgueil a le
 fier" ²⁾, and brings on his armies to beat down her
 walls as well. Ganon remembers Illes' promise:

Et pense: dix! vrai je la 5432

Savoir d'il me terra convent

1) cf. Blencenon et l'Esquilleuse, 11292-1300.

Car Rome s'atent tot a moi,
Bien vai se j'autrui envoi
Que il n'i languera venir
Qu'il a mont grant tere a tenir
Et feme qui l'acole et baise
Et aime le repos et l'aise."

In the meantime, Ganne has taken the veil. The hearing of Rome's great fault, without further delay, the ^{life} ~~life~~ that St. Jacques de Compostelle is his destination." When Ganne reaches Brittany, she is gone. The interfering Empress is disheartened:

A foi que li cuers ne li part. 5547
Li deus mont pres del cuer li point
Noient fu la ²ou cose .i. point.

The Empress is now Ganne's mother as regards the affairs of the world, and she is not a piece of Ganne's feelings. Hatredful disposition. At the same time, the Empress has thought ^{has been} ~~out~~ on this wise:

Com je me tenoie a Ganne 5548
De je tenoie la meisme
Et com je sui tenoie elz;

Et les deux se font
 Comme se font jadis
 En la cite' de Rome
 Devant l'uis del moster' S. Pere."

And the soldier who with the old baron came away to Rome
 Has made the journey in hopes of a triumph that might
 blot out the remembrance of the scene at the church door.

She returns despondent to Rome. Her baron argues
 with her: she would do well to marry the bellenger to her son.
 She answers:

"Chi'a bele cavalerie 6192
 Por apariciu enu de fucele
 Et d'une tante d'armes!
 Un y' done que d'armes
 Qui se fait de mon honneur?
 Par icel Dieu qui tout cria, 6200.
 Ja n'ere poie ne il miens,
 Ne ja nen ere en ses liens,
 Par tant com il le li ha veu."

1) cf. Blaquemont et l'Orléanaise: ll. 1281-1290; 1411-1427.

- Re mais quels hom est dont li' dus? 6213.

"Ja nos valut il .i. jour plus

Tous l'empereur ne fu li' dus

Et par coi l'auillies vs doncques?"

- Car envers lui estes trop noble;

Si averies Constantinople

Se l'empereur vous avoit."

"Signor! cuidies que je courir

.i. malice Rome fu d'auillies

Qui cest empire jüst avoir

Et en bailler tout Rome?

Mout ai fu avoir .i. prodome,

Et je ne sai ne bas ne haut,

Qui vaille tant con li' dus vaut.

Mais costume est de gent fereuse 6230

Es jors encontre poel aler."

Quand spiritus is high. Rome interest is not as nothing with

her. And she is the master for Rome as well as her choice

personally. She reminds the world of her for the city almost in ruins before giving it over to the

and it takes the name the Empire of Constantinople.

L'aube crève 6294

L'évent li' prince et Garas liève;¹⁾ —

This day is Garas nearly betrayed into the hands of the enemy²⁾. He comes to the rescue, and after a time — very short —

Li' apostoles les espense. 6551.

We are now better able to comprehend Chretien's amazing rage. His clergés, after the Perceval, was in the most way held to be the replacenta of courtly fiction.³⁾ And yet the author looks with deadly earnestness upon the clergé as a revolt. France and France are pure abstractions, states of mind made to do service as heroines. Galun and Garas are creatures of flesh and blood, and strongly contrasted throughout. That is, the age found not pleasure in what the age thinks ridiculously stupid, and put a secondary value on what we unhesitatingly place first. What could be easier as that, than to write well after a sort of idleness in the manner of a novel? That Chretien was so-called master in this style, and was with a really in-

1) "up rose the sun, and up rose Emily." 3) clergé, p. XL.

2) H. 6337 ff.

later a little later in the higher sphere, ~~the~~ ~~which~~ ~~they~~ ~~are~~ ~~in~~ ~~what~~ ~~seemed~~ ~~to~~ ~~them~~ ~~a~~ ~~lover~~, argues but one conclusion: Chretien's rapid psychology was not rapid in its day. It supplies a real need in the twelfth and thirteenth centuries, as the Trilogist thought the same Medieval mind to in the eighteenth century.

If Chretien had been willing to do more such work as his sketch of the Lady Sauvage, we should be quite ready to accept the opinion of him entertained by his contemporaries. Because Gautier continued a whole novel with a seeing eye, we are glad to accord him the praise that in his time comparison with Chretien may have made faint. I do not think that anyone, fresh from a reading of Eliezer will support M. Laf in his ~~own~~ judgment that Albert Gautier is a te- cin recited.²⁾ Gautier is one of the most strongly marked and thoroughly consistent characters we have to deal with in these pages. The way she is introduced is unusual enough to call attention to her at once: nothing of description, only a short phrase hinting to the reader with remarkable when a brave man offers ~~unusually~~ unusually of fortune in death to con- stitute a difficult business. Then he reflects, concerning the man with and the lack of all presumption, in gladness; the

1) Stam. V 1203 ff. 1517-2070
2) Laf Gautier, XXV, 581-80 - "pour la publication de Gautier in the last part of the manuscript révisé avec le texte de l'œuvre".

firmness, determination, and power, not without a clear, self-
 conscious understanding of herself; her patriotism, energy, and
 tenacity of purpose - these traits set Ganer well apart as
 an individual, and are prophetic of other shrewd heroines
 with whom we shall soon be acquainted. The high-spirited
 Ganer, coming as soon after Christian, interprets himself,
 gives indication of a "much elasticity" ^{of mind} that ~~will~~ ^{will} ~~allowing~~
 Christian's off-hand could not bring itself to be long bound by
~~his~~ ^{his} ~~own~~ ^{own} ~~standards~~ ^{standards}.

We must especially note Ganer's fluctuation in evidence that
 the strict formalities of Christian was coming to her knowledge of
 their authority. The etiquette of love need not be less courteous,
 in Ganer's opinion because more flexible. Between a few sam-
 ples of modesty and discretion, so pompously carried, stand
 Ganer, of temperate temper, a civilized heroine, it will
 be rather of a comprehensive restraint.

§4)

Spomebon (1185)

La Ziere.

— Socié que 11. Butique est;
 Et gens diverses i estont.

Si ex hoc...
M... ..

Gautier thus bears witness to the Norman Conquest, and joins us in the examination of Homerton, by Wm de Rotelande, who lived and flourished ²⁾ at his house in Credenhele (Credenhill, County Hereford). Though not by any means perfect, Rotelande's tale of a fourth generation in power; he may have had a sly intention in tracing the conquest of a reigning hero by an outlander, as who should say,

Orentendy'ici nos domes
Quinoscos avez at nos ames! ³⁾

At all events, though again an old story in which the heroic period is obsolete. The King the hero, the romance, as we shall see, until the very end. The scene of Soredamer, we remember, is as if it had never been at once the metropolis Alexander. Sa... ..
The notion of what a woman sees herself is far different. She is in love almost... ..
hence tears.

The... .. It falls to their... ..
... ..
1) Selected... .. 11. 135-138.
2) Homerton II. 10847, ff. 81-82.
3) Sacred... .. 1990. Old, Norman... .. II. 2001-02

Le monde fut lumineuse, 107
 Un instant elle ne fut pas
 Me tant fu orgueilleuse et fiere, 108
 N'est autre force for d'amer. 2)
 Autre force ne vult demener,
 Kar al primer jui, K'el recut
 Calibre et qu'ele dame i fust
 N'est une fiere seigneur.

- Ces virent li li baron -
 Ke se mes seigneur ne prendrait
 Si il ne fust chevalier et fuz, 110.
 Ke el se come vengut li.
 Pour ceo parole fiere 137
 K'ele avoit en ceste maniere
 La fiere seigneurie et seigneur.

At so early an age, the Duchess of Calabria has ideals. She thinks on
 a "trumpet" man. William of Spain comes to her, from the
 abroad. Spenser, a young Prince of Spain, hears of La Fiore - next
 as chivalrous parlor - and sets out with his tutor for Calabria. Spenser

1) of Chigeb, 11. 446-452.

Amersat 1876-1877

Amersat 1876-1877, 589; 765.

11. 2017-1877-

11. 2017-1877-

11. 2017-1877-

11. 2017-1877-

11. 2017-1877-

Il est par un air charmant. 106.

Il est donc bien en garnison. 107.

This is hardly worth mentioning up to the double left, standard.

Nevertheless, Spomedon is a handsome youth. He presents himself at court & asks to be taken into the service of the Duke. He does not make known that he is Prince Spomedon. All admire his beauty

Bors seule la Dameselle la fiere, 446.

Unkes ne li remua chere,

K'ele n'eut pas quer com autre femme.

Mes den lui doit de ceo assez 454.

Et a tutes si orgilloses

Ke d'amer sunt si despitoses 4)

Quant vint a l'heure de manger, 477.

La fiere dit al botiller :

"Ma demene cope d'or fin

Beille a l'estrange maniere,

Si me servira al mengier :

Verron s'il siet de tel mestier."

D. f. Chigès, II. 456-459.

Le boteler la cope prit,
Après son tost la seisia.
S'il la prent, si l'en ost grant gre
Et vait od lui tut a fable,
Si qe son mantel n'osta mie,
De qes enz la botelerie.
Li autres valez l'esgarlent
De lui se ristrent et gabrent,
Mes poi savit, qal pensa.

Après son, with a grand speech, gives his mantle to the
botelher as a preliminary pour boire :

Li autres valez, qe se vint
En muer teneant fous et ris
Et lui contes le bon afais.
La fuie parole ensemble,
Ki l'on l'ave si faitement
Kentrals sont en son camp.
Se tuit a parment pour et d'age
Mes une chose avoit en sei, 519.
Dire l'estut, se peise mei :

Le volat et li deschiels

Kant il chint volain

Ugonston al'ale fe : 557

Tout en fiant most grant qe;

Mes aires et lui tant am.

D'autre France en li re France.

Je ne sei pas, par que le fait;

Contes, je quit, non carant 558

Si avet en lui harlament

La fiere et amant par am.

No; let him be ever so generous and schooled in manners, to win the
exacting Eucher. Spenser should not neglect much effort
for the quiet of words and more for the. Most particularly when
La Fiore is a hunting woman :

Avant en tens d'este un jor 559

Le li beau tens rent en cholor

A la fiere est par en crage

Le ale voit en grant ale

D'aucunelle i est en cest brachet,

Coment et lui li dit volat;

Ki'la fust, done poeit oï
 Sa foest des cors retenter
 Et des braches tant duz cri.
 Sa fiere, qe dunt ceo n'i,
 Ge ne quist pas, ke lui ennuit,
 Car mont li' plust iel deduit.

Gomedon has been three years at court. It is time he showed his
 mettle:

"Des foiz saignee," fit le fiere, 677
 Vers valet de grant nomme;
 Ore me suez, qe j'eo me viz
 Vez, come cil vudra fere
 E cum il siet son serf defere!"

The young man does well in the test. La Fièr, although impatient,
 discerns into the smallness of heart during those three years:

Aucune foiz avoit talent, 678
 Qu'ele amereit Gomedon,
 Buz di't: "Ne serra mie bon;
 Il tut di homi en serie;
 Menei est pue, jo l'amorie.

Allas, qe d'el, il ne l'at mie,
 Mes mult est plain de courtoisie;
 Ce ne lui puet entendre fere
 A parformer se n'aites vou,¹⁾
 Ke jeo par folie courai:
 Par merci j'at n'at d'ouïr!

Deus! cum ele ad le quer loial.

At the heart dearest, My son is ready to serve as his custom is:

Ele lui regarda et dist: 746

"Vallot, mes aiez travaille!"

Allas, amis, pe vous aiez

"D'un des valloz a fely."

Q'il un neveu le fere a fely,

Dreit a acist devant la fely

At une fely aie ele 747

De la fely mult l'ouïr,

Et le meschun regarde a fely.

Si qe nul d'eus l'oil se flechi:

Mult l'antogardent longes.

Si vallot veit, qe doucement

Li ad regards et de bon oïl,
 Qu'il ne pot rens noter d'orgoil;
 De li pensa, qe ne pot estre,
 N'ele fu trop de son qore meire,
 Si n'est il mie.

La Bieie is uncomfortably critical:

La fiere le regarde mult 787
 Mult li est sage de maintenant;
 A parciert bien a son semblant
 N'el estot au pie tant d'aveir,
 Qu'ore voloit ele, qe il fust aillors,
 Sur son bien et sur son profit
 La fiere se pense en mainte guise 788.
 Comment fust, par qels operacions
 Ensi parla, qe cil li oïst
 E qe il la glose entendant.
 Mult li est liet l'encalme lier,
 Car femme ne val ja aqore,
 Qu'ele ne fust li bien lier
 D'engier son grant lier.

Ele ad de lui mult grant fite,
Mult volent, q'il fut aloinge
E hors de se fais partis,
Car d'amer trop est malbaillie.

La Bieres' method, the indirect, is one well known among women.
She turns to Gremor, a maid of honor, who is chatting to the two
knights at her either hand:

" Jason, mult estes mal bricon, 866

Eschape folo, nais musars,
Trop faze fetes maveis regars :
Tel es par un, diton. Gremor,
Que cist musars tel ve maine ?

La Biere continues; she is in a nervous mood:

"Quidez vous, gazon, par beante 877

Trouvez par amur estre amur.

Par franchise, ne par longesse ?

Tout le corrent au tre franchise :

Mais tout cest sache fait tout sache,

Quant uns fous, q'il n'ad qoi despendre,

Qu'il q'il conquerra les et pris,

Vest au puaire et le puaire

Ja n'iert tant sage ne mauveis, 888

Si deint amers et pale

Et megre et vis et pert color,

Deus, com il sert bien son seignor!

Et l'amour est trop amer, 897

Mais mont est d'ouy pour afaire

Ces ne dit ele pour pour ly, 905

Accorde le dit pour pour autre.

Uppon bon l'ad entendu 911

Enges hom tant dolent le f-

Trop lui semble cel manger long, 916

Conges demande, si s'en va 923

Elle l'ad mene dekes a l'huis, 930

Et des beaux oylz lui regarda,

S'il s'en parti si s'en ala.

5a' Ecce, after this supreme effort, must she in different way
that she is a woman :

Elle estut a la chambre aler 937.

De doel ne poet plus demorer ;
En son lit se lessa chaire,
Grant piece ne se pot mover.

Les de l'ami 947

Ne avon geais lessa

Car amon durement l'adant :

" Si l'ans hom ne fait tant de soy,

Se c'entis hom, mien d'ocant,

Re naquit un des de l'ocant.

Hez, folz, ceovus est ans : 1007

Sez nel tenant par tel p'ant.

Ne tuz ne veient, ceo crez,

De tel oil cum vaas de gaidz.

Se font ! Par deu, c'entis, ne font,

Meo la folie en sonz.

Coment ? ne il l'ontant ? 1045

Oil, veri, tot halie ne l'ant,

Et uns remeindroy cum l'ant.

Then she thinks of what tonight have been :

" Hei, que n'el pint il la forest 1065.

17
M'attendant sans que je sache,

Il de grant amour fu et de pitié,

Ces vi j'eo bien et bien l'entent:

En suspirant me regarde.

Si m'ait deus, tot el pensa!

Plus pensa de ou venance,

Que de choisir moy a amie!

Certes, non fait!

Ne sei bien, n'est mie d'ail, 1091

Menz vint un lientige deus ans,

Se j'ave le fenz de l'ail

Ne m'achere pas tel orgueil

Com lui sei fo, auz fenz tuit,

Q'il verra bien a mon semblant;

Et pas regars, Ke j'o feroi.

De mult volentiers l'amerai."

The next morning Sa-tien is collected, but suspiciously unconcerned.

Jacou comes and says:

"Vostre valley d'en est aleez 1419

Et par moy v'avez euez."

- Ly qrels ? "vsthe vallet estrange."
 - "Aliz ?" "ôge!" - "Tingant?" - "Ne sang"
 - Ky ly mes fist ? "Dab." - "Tingant?"
 "Nay".

Le fies antōdy la parol
 Ne fist semblant, ne fut pū fol !
 Nient pū ceo, pūqz n'el fe nre,
 N'ent de nre si troble,
 Mes el ne fust q'ne semblant:
 "Li odraus mes cins ly ennuie, 1427
 Lassez l'aler, dūc ly conue !" ¹⁾
 Pū quant, q'el semblant n'el fe fū,
 La vente mont bien enqant,
 Et quant el savit de foz,
 Dount n'et ke coroucin an ly:
 "Aliz, bel nez, aliz, aliz.
 Ga mer cony de ceo pūnting !
 L'um raprove, sangne, pū ?
 'Ne tu od me, ne jeo od tei'
 Mes el pensa tut le cuntreire ¹⁾

1) cf. Marie de France: Lais, Chieurefol, 2. 78.

"N'isab d'enz me n'isab d'enz me" - La Pierre n'isab
 the word) par these words.

Gasun s'en est de lui turns 1451.

Et la fiere l'adrebele :

"Demandastes li vos u nun ,

Dunt il est, coment ad'a nun ?"

- Certes, oal, mes nel volt dire !"¹⁾

"Mult out dunc el quer grantire !"

A sei merème en pensant dit :

"Il ne pot mes, s'il est marité,

Par ma folie l'ingignai."

The young lady is nigh desperate. Self-control cannot be carried beyond a certain point. La Siere returns to her apartments:

Treiz foiz se pasme en un randun 1465

Et li deus intent d'as ne mesme.

Venus i est curante d'ame :

"Par deu, ma dame, Ke asy vous ?"²⁾

- Ke ai ? qe me mor a ucture,

Ke veiz voi. Kaze me muez :

Metez vete man a mon quez,

Sactez, ne me bat nul veiz,

"Dunt il est, nel volt dire ?"

1) We learn that Apomedon has been three years in Calabria, and has had neither home nor the place of residence - a capricious youth

- Go en di le comendement,
Mamen grant surfié me surpant,
Férez el mot, ke vos ne dit,
Se l'homme en petit.
Où ce ke dis, metez en 'let',
Se entendant assez."
"Valebit ad rem, est isse?" 1117
- Hae, ostez le surfié en mi."
"Même de mont ben ben fu,
Ben sont, k'il vont 'vallet' dire,
"Dame, est ceo le vallet estrange?" 1124
- Oel, ver! Se d'un vallet:
Ja mes, ne quit, k'il seint trove!"
"Aui, Dame, n'avez pour!"
- Se'ai, ver, grant, ke en cel jor
Par aventure tant li dis,
Vers li et vers nos tref malice,
Et vers gasan, ki'coupes n'out."
"Les seuz, ne plenez l'ame, 1131
Ke vers le corne a huf l'ame!"

- "Quidez levez, ma bele amie?"

"Jel sai de fi, ne doutez mo!"

- Jo duncke me conforterai,

Mes hein cachez j'ai ne prandre

Seigneur fers lui, tant cum jo vive."

Ypomedon goes home to Aferhai, and is dubbed Knight. Concerning his identity, he was great praise in many Countries from "Chastel to Navarre!" In years past,²⁾ In Calabre there were the barons urge their duchess to take a husband. She would sooner die than marry any but Ypomedon³⁾ She waits for time to come, Ypomedon and his mother discuss the situation. Ypomedon's uncle comes to see⁴⁾; that is to say, very craftily. His advice is that En Sien propose an ultimatum, King Melage - uncle to En Sien - the prince. The barons agree to this proposal. Melage, at his uncle's, presides at a council held in a park beside a spring.⁵⁾ En Sien, most marvellously attired,⁶⁾ sits at the uncle's right hand:

Buz cel Vers K'adam fut fuernez 2271

Ne li munt primes estoiez.

Desse sont tant feres nature,

1) H. 1769-71.

2) H. 1833-38.

3) H. 2191-94

2) L. 1803.

4) L. 1909

6) L. 2212-2268.

Ki lo furmes & tel creature,
 Par estude ne par force
 Ni out de ve ne de chose, 2285
 Ne just par le L. T. ou par son.
 Li ve, a par le L. T. ou par son.
 Li ve, a par le L. T. ou par son,
 Ne just entre eux le parents
 Trop de par que l'ouit avec
 C'il ki l'esgardent en cel us, 2287
 Li ve, a par le L. T. ou par son.
 "Nemus esmerillum neent,
 Se oute out par le L. T. ou par son.
 Li ve, a par le L. T. ou par son.

Debate runs upon whether La Brie shall be married out of hand to the
 Duke of Spain & a certain baron, Drias, makes a strong speech in
 the negative. The judge supports Drias:

"Le femme par le L. T. ou par son, 2290
 Li ve, a par le L. T. ou par son, 2291
 Ne val plus le royaume de

Vers la fiere d'est dunc turnez : 2411

"Belle mee, "ben en parlez."

La fiere en riant se dresca

"Et ses plus freres, a peler

Il alla mie des brins,

Re tint par sa parole gas.

La fiere out tost son conseil frere.

"Vus m'estes tres veei amis :

q'ai ja, "fat el ; tres choisi,"¹⁾

De l'un d'un frere mon ami.

Mes de vore ben engas.

Quel des ce tres est mon ami."

The requests until the morning for decision. Granted :

La fiere est en la chambre entree, 2447

Unke mes ne fut ai tres fiancee.

Il se est a peler le monde. 2448

La fiere tut en plement frere : 2449

"Censailley m'en, ma belle amie."

- Carter, ma dame, j'ai de la

Ben del d'accomode tut veei."

1) "Ala Steint d'ave, il etant tunc
Pour eponser la fille la veei."

'The last, however, you must judge
 these men of your own
 Government and the men - well.
 I am 'in a state of
 the same as before I was
 at the time of your letter.

Dear Son -
Wherefore he has suggested a library, which shall be com-
mon;

Je ne puis venir que mourir. — 175.
 Je ne quitte pas, k'il ne l'est me,
 K'il ne venge, se deu ne salt,
 S'il nulle ran ne venant,
 Et s'il ne vent, Que sai jo ben,
 Ke de pinesse n'i ad ren :
 Ne jo lene par nulle destinee.
 Et il n'a en sa mort grand pinesse,
 Et l'amerce je n'ai pas
 Mais y'heun ne l'en t'enner le guant.

The next morning the countess went to the court to see the king.

Amphion, an old baron of great self-importance &

Devant eux luy d'est adree, 252

Dit al rei : "Sire, ses barons

Voleint me luy repondre !"

La fies l'esgarder suent,

Geoint k'ele ne l'ama neant;

De mal talent l'ente noie,

En l'entente en fies, nulle,

Un fies de parler de basta;

"Amphion, mes nel serrez ja,

Ke jo vaille prendre a segneur,

Kar n'estes pas de tel valur.

E pur neent me bastez,

Geoint je ja n'i partiez."

Ele fies bien ke l'estucea:

Mes mes queres n'en parlera.

The next day Amphion's name is still in the king's temple.
Declarer au roi le bon, l'heure accepter. Vers of the countess
Tourney reaches Spomedon. The history to Calicut. Confusion.

after two years of ubiquitous errantry. But it is still his pleasure to go inconspicuously. Each day of the journey is a triumph for him, armed in much more richly - white, red, and black. Before youth he calls the simpleton, talking of anything rather than chevalerie. There is method here. Gomedon has been spurned by Sa Bière, and does not mean that she shall know he is at hand! In addition, he is of King Melanage's suite, and the old King's wife is young. She fancies the simpleton, as it is; if she knew him for the champion of the tourney, there might be complications. So each morning Gomedon makes for the woods where he is surrounded by his faithful tutor, Malouin. He charges the captives on the first day. He sends Sa Bière by Gomedon with a message that he is leaving the country. Sa Bière is curious:

"Et ki est?" - "Li blancs chevaliers," 4199.

"— Mais, par quel chemin, li est-il?"

"— Certes, par un chemin secret."

Membres de vostre vallet,

Ki l'autre an fu n'our com poissant?"

"Comment? et par quel chemin il se fuit?"

"— Certes, par un chemin secret!"

"— Mais par quel?" - "Certes, par un"

17 During the first days of the journey he has a fine view of the country
 mid. of ll. 4133 - 4170:

La fière va la chambre d'ave,
 d'ave se ple, tout est blanc !
 "Eure d'ave se ple,
 tel d'ave se ple se ple."

Appearance of yesterday is nowhere to be found. Today red is his
 color. A watchman ^{the man} says that the white charcoal is black for
 the field:

La fière d'effreie forment, 4554.
 De son lit d'ave, plus n'i'atent,
 Avez k'ele fust de tut restue,
 Mil feiz la culur li remue.

It pour est dit: "Eure d'ave se ple,
 Avez n'ave se ple se ple
 Tel n'ave blanc d'ave,
 K'ile d'ave se ple se ple?"

- N'ave, d'ave, je n'ave pas.
 "Cement, d'ave, fust, est ce d'ave se ple?"
 - N'ave, je n'ave la couleur d'ave.
 "N'ave se ple se ple se ple!"
 - Je n'ave pas, d'ave se ple:

Ke certes, tuz jurs covetum

Lo ke ~~meisme~~ ^{meisme} ~~meisme~~ ^{meisme} " 1)

La fiere veit, K'ele dit veir 5965.

Et li dit: "Mame, ben veir,

Ke chascuns doit estre par son.

Cumfratre on estot veirment

Quant estre se pot autrement!

Perrum avant le secle tel, (the black knight),

Deus est mut bons, ben set fere el."

Gpmedon is tiresome with his modesties. After the tourney, he bids his host good-bye. The host urges him to stay and claim his knight reward. Gpmedon answers:

Gomblez hom sui'et bachelier, 6647

De femme avien se des haster,"

and changes the sub with presenting his respects to La Fiore. Thus the truth becomes generally known²⁾; it is in further evidence that La Fiore hears how red, white, and black have been all one:

La jousture et p'bat 6071.

Mes el p'bat cum rouge:

Seigneur, un tere ben clément

1) Cf. el jalouze, II. 5255-57.

2) Gpmedon, II. 6833-6847.

93.

Assembla cest turnement,
 Et par le rei et par uns litz :
 Celui, ki seroit le plus pruz
 A seignur prendre la dame ;
 Ja n'en esteraï hors de la rei
 Ne de vos bons conseilz pur ren :
 Serez le mei, jol prendrai ben." ¹⁾

She herself, she lets it be known, is personally indifferent. She knows
 have won this turnney, let them see that its object is attained :

Reis Lionis d'Ande major, en tut le mund n'a
 pu leid ²⁾ ³⁾ ⁴⁾ ⁵⁾ ⁶⁾ ⁷⁾ ⁸⁾ ⁹⁾ ¹⁰⁾ ¹¹⁾ ¹²⁾ ¹³⁾ ¹⁴⁾ ¹⁵⁾ ¹⁶⁾ ¹⁷⁾ ¹⁸⁾ ¹⁹⁾ ²⁰⁾ ²¹⁾ ²²⁾ ²³⁾ ²⁴⁾ ²⁵⁾ ²⁶⁾ ²⁷⁾ ²⁸⁾ ²⁹⁾ ³⁰⁾ ³¹⁾ ³²⁾ ³³⁾ ³⁴⁾ ³⁵⁾ ³⁶⁾ ³⁷⁾ ³⁸⁾ ³⁹⁾ ⁴⁰⁾ ⁴¹⁾ ⁴²⁾ ⁴³⁾ ⁴⁴⁾ ⁴⁵⁾ ⁴⁶⁾ ⁴⁷⁾ ⁴⁸⁾ ⁴⁹⁾ ⁵⁰⁾ ⁵¹⁾ ⁵²⁾ ⁵³⁾ ⁵⁴⁾ ⁵⁵⁾ ⁵⁶⁾ ⁵⁷⁾ ⁵⁸⁾ ⁵⁹⁾ ⁶⁰⁾ ⁶¹⁾ ⁶²⁾ ⁶³⁾ ⁶⁴⁾ ⁶⁵⁾ ⁶⁶⁾ ⁶⁷⁾ ⁶⁸⁾ ⁶⁹⁾ ⁷⁰⁾ ⁷¹⁾ ⁷²⁾ ⁷³⁾ ⁷⁴⁾ ⁷⁵⁾ ⁷⁶⁾ ⁷⁷⁾ ⁷⁸⁾ ⁷⁹⁾ ⁸⁰⁾ ⁸¹⁾ ⁸²⁾ ⁸³⁾ ⁸⁴⁾ ⁸⁵⁾ ⁸⁶⁾ ⁸⁷⁾ ⁸⁸⁾ ⁸⁹⁾ ⁹⁰⁾ ⁹¹⁾ ⁹²⁾ ⁹³⁾ ⁹⁴⁾ ⁹⁵⁾ ⁹⁶⁾ ⁹⁷⁾ ⁹⁸⁾ ⁹⁹⁾ ¹⁰⁰⁾ ¹⁰¹⁾ ¹⁰²⁾ ¹⁰³⁾ ¹⁰⁴⁾ ¹⁰⁵⁾ ¹⁰⁶⁾ ¹⁰⁷⁾ ¹⁰⁸⁾ ¹⁰⁹⁾ ¹¹⁰⁾ ¹¹¹⁾ ¹¹²⁾ ¹¹³⁾ ¹¹⁴⁾ ¹¹⁵⁾ ¹¹⁶⁾ ¹¹⁷⁾ ¹¹⁸⁾ ¹¹⁹⁾ ¹²⁰⁾ ¹²¹⁾ ¹²²⁾ ¹²³⁾ ¹²⁴⁾ ¹²⁵⁾ ¹²⁶⁾ ¹²⁷⁾ ¹²⁸⁾ ¹²⁹⁾ ¹³⁰⁾ ¹³¹⁾ ¹³²⁾ ¹³³⁾ ¹³⁴⁾ ¹³⁵⁾ ¹³⁶⁾ ¹³⁷⁾ ¹³⁸⁾ ¹³⁹⁾ ¹⁴⁰⁾ ¹⁴¹⁾ ¹⁴²⁾ ¹⁴³⁾ ¹⁴⁴⁾ ¹⁴⁵⁾ ¹⁴⁶⁾ ¹⁴⁷⁾ ¹⁴⁸⁾ ¹⁴⁹⁾ ¹⁵⁰⁾ ¹⁵¹⁾ ¹⁵²⁾ ¹⁵³⁾ ¹⁵⁴⁾ ¹⁵⁵⁾ ¹⁵⁶⁾ ¹⁵⁷⁾ ¹⁵⁸⁾ ¹⁵⁹⁾ ¹⁶⁰⁾ ¹⁶¹⁾ ¹⁶²⁾ ¹⁶³⁾ ¹⁶⁴⁾ ¹⁶⁵⁾ ¹⁶⁶⁾ ¹⁶⁷⁾ ¹⁶⁸⁾ ¹⁶⁹⁾ ¹⁷⁰⁾ ¹⁷¹⁾ ¹⁷²⁾ ¹⁷³⁾ ¹⁷⁴⁾ ¹⁷⁵⁾ ¹⁷⁶⁾ ¹⁷⁷⁾ ¹⁷⁸⁾ ¹⁷⁹⁾ ¹⁸⁰⁾ ¹⁸¹⁾ ¹⁸²⁾ ¹⁸³⁾ ¹⁸⁴⁾ ¹⁸⁵⁾ ¹⁸⁶⁾ ¹⁸⁷⁾ ¹⁸⁸⁾ ¹⁸⁹⁾ ¹⁹⁰⁾ ¹⁹¹⁾ ¹⁹²⁾ ¹⁹³⁾ ¹⁹⁴⁾ ¹⁹⁵⁾ ¹⁹⁶⁾ ¹⁹⁷⁾ ¹⁹⁸⁾ ¹⁹⁹⁾ ²⁰⁰⁾ ²⁰¹⁾ ²⁰²⁾ ²⁰³⁾ ²⁰⁴⁾ ²⁰⁵⁾ ²⁰⁶⁾ ²⁰⁷⁾ ²⁰⁸⁾ ²⁰⁹⁾ ²¹⁰⁾ ²¹¹⁾ ²¹²⁾ ²¹³⁾ ²¹⁴⁾ ²¹⁵⁾ ²¹⁶⁾ ²¹⁷⁾ ²¹⁸⁾ ²¹⁹⁾ ²²⁰⁾ 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Sacré vent apais grant d'air. 10485.

Gré de deus de grant lece,

Et par, ce dit le vilain ver:

'S'en va le vent de l'air de l'air.

'Ne me jure rien.'

Ensemble furent ces amant. 10533.

Od grant jure par plusors anz:

Il meut beaus enfans engendrant.

It was not for nothing that the sagacious Hugh of Rute-
land ^{lived} ~~was~~ in English soil: Sa Bire is a hunting woman, who affects
to despise pale lovers. It is all the getting that within the genera-
tion after Chaucer, it should be an Anglo-Norman who writes ab-
out as if Chaucer had never lived. In all of Rabelais we
noted several characteristics of independence; Gargantua, as I hope
is clear, seems with such characteristics. We feel that there is a
distinct personality behind the words - a man rather engaged in
the ~~literary~~ ^{literary} ~~work~~ ^{work} ~~of the~~ ^{of the} ~~literary~~ ^{literary} ~~guild~~ ^{guild} ~~at~~ ^{at}

If we could presume that the members of the literary guild at

the turn of the twelfth century kept anxiously in touch with one another's work, it might be said that High begins with La Bière where Gantier leaves off with Gaur. Taste Gaur towards the end of her career, and crowns her with an extreme fastidiousness, and La Bière stands before us ready to agree very critically a softened Ill. La Bière is Duchess in her own right, just as Gaur is empress after her father dies of ennui. Whereas Gaur has seen the man whom of all others she admires, La Bière has clear-cut notions of what an admirable man should be - she has never met such a person. Spurgeon comes and she fancies him to be such. With La Bière, as with many of the ideal is what shall really be an vagueness of thought - impossible abstractions. "Right to be", "women could be fairer if it not for", "The only art is that a woman must trust her impulses, and let the abstract severely alone. If Spurgeon likes birds, travel with his tutor, and off is something of a nuisance, but sportsmanlike when the hunter seizes him, and invariably courteous, he should be taken for what he is, not measured by impracticable standards.

The applause that Spurgeon wins irritates La Bière. People, she thinks, should be measured by height. Her following is that of Robert 1. 2. 3. 4. Et si fut il moult ben betoy.

scene. "Is it not for you some other woman?" A hundred
 youths of pleasant manners shall not interfere to himself with her
 appeal. She has a son in a quiet father, and is a little surprised
 by his evident familiarity with usage and his quickness of mind.
 Spomedon is a sort of literary don and takes small pleasure in
 games or the chase. The young lady denies that point against him,
 a serious fault.

Spomedon lives his own life for three years. One day he shows a
 surprising skill in the hunt. So he is astonished to himself that there is
 something in the man, after all; however not enough to please her discrimi-
 nating taste. She sees plainly he is in love, and decides it is time to
 put the matter short. He will have spent three, she imagines; he is
 young, will live and learn and forget -

"Car bon dit, qe pte ching rance
 Met l'en amon en obliance" (25)

She is very brutal. Too much interested herself, she fears, she gives
 coin to her tongue. Her triangular method²⁷ is exact. She aims to
 ridicule a theory, the pills Spomedon knows she attributes to him.
 Three years of her is have brought him to this! Spomedon leaves the court
 without any formal words.

1) 1. 447.

3) 11. 866-912.

2) 11. 837-38.

et ai ad un' autre encheison!
 L'en dit, Ke aise fet laron [11. 839-40]

What Amos accomplishes by his "fantasy" of Spemson again through his sentimentalism. The forgetfulness of love has just left Sa Siu's head blank for hours to bitter memories of her. He is calling away any of his sympathies, his country, his family, — and of his wealth, goes away disconsolate though he has made all new ideologies of Spemson and abuses herself. She is in a pitiable state. The attendant women, although sympathetic, can not but enjoy the spectacle of the impassioned woman to her own moans, and stupid stammerings.

Sa Siu is well-named. None but Samene understands that the young business is being chartered to her, is being transformed from a woman with views into a woman. On all public occasions Sa Siu keeps herself perfectly under control that she would admit she is rightly called "Prud". Her husband is necessary up the position: that the man who marries her must equal himself with her, with the difference in that she has in her mind's eye no equal men who she knows will do all that any man could for her sake. She bargains for a living at which Spemson, if he is worth a thought, will appear and do his best.

Spemson, the most young man of a literary turn, is quiet

foolish ideas. He wants love as thought of fully, vigorously in a long
 frothing sea time. He is only playing a part, questioning the idealist.
 Hugh, who is a humorous, materialistic soul, doubtless means to ex-
 pose the follies of idealism both in hero and in heroine. We are left
 with the impression that the speculative young couple ~~are~~ ^{are} ~~are~~
 rises for the more commonplace enjoyments of domesticity.

§ 5)

Pantoufles de Blais (c. 1188)

Melior — Idealism again. Temporarily fondness,
 yet left strong enough to ensure a fall, may be considered the
 chief element in the character of our next heroine. So true, with
 a husband in mind, is content that fallible men, as many as there
 please, shall present themselves for judgment. Melior being
 minded to choose a husband, dispatches throughout the country
 well-trusted spies who bring her report of what they find in the
 way of eligible material. The spies have accounts of young
 Pantoufles de Blais, and ^{over} a journey to France expressly to verify the
 descriptions that have pleased her. On passing the Paris to Melior

has had the best advantages of oriental schooling!') There are reasons why she cannot bring to bear, in the case, her personal magnetism. She has resort to ~~the~~ "eclectic" devices learned from her father, and by means of an Arthurian boat spirits Partonopens away from France to the island of Agave.

The young man descends then a strange coast, and wanders through the streets of a peculiar city. He is under a spell. can neither see the people of the city nor be seen. He drifts into a fabulous and quaint life:

Atant ~~vint~~ une arme vint al lit, 1121.
 Pas pu pas, petit et petit,
 Mais il se set que ce fust estre ;
 Or volist molo qu'il fust a nestre.
 Et une parbrace harsel del lit.
 De son cor on l'aveit plet.
 Il crunt que ce ne soit moutier ;
 Mei ce set une parbrace.
 Quelz en de sont ce harsel ce lit.
 Si comte moutier et lit.
 Si va geon joste l'enfant.

1) It would seem that the two persons in the Agave story are the same as the two persons in the Arthurian story.

Dequoy, par bonté et par mes,
Non par grans fiés ne par honors;
Car aie sui jo trop de fiés,
Ne doi vendre mes amisties."

She then outlines certain conditions: Partoupers, if he is to be her husband, must not see her until a year from now. In the meanwhile he is to have every other liberty and pleasure. She trusts him implicitly:

"Cavaliers esho aies 1495

Et car tui bon, ja ne fance.

Car vs estes del bon blanch, 1496

Qui aime n'ama argent ne or,

Ne rien fors seul chevalerie:

Par ce wel estre vstre amie.

Enqu'au cas enguies 1510

De me m'ou aie qu'il ne t'ait:

Mais ce ne sera il me qu'il

de se bien qu'on s'ouïs 1517

Qui jone aie aucuns manje:

Je croi en Dieu le Bil Marie 1535

Qui nos raient de mort à vie

1) She adds: "Enqu'about m'aies safousee"

but not to be a friend

Cupid and Psyche, of course, but consider the 1510

22.1474-1475

Et lui fit que vos m'aimés."

Patrice - my life goes on. I have been in the neighborhood of
the Château de Châteaufort, in Melun, near Paris, since 1859.

Et n'est merveille o'il a joie: 1859.

C'est tant et tant contre le plus

Et de deuit et de grant sens,

Et des fais des anciens Sens,

Une nous ne est tant bien entendre

Qui ne peut de lui apprendre.

Douce et douce a la parole;

C'est une riens qui mont m'afole:

Go ai de m'ami et riens plus.

At the end of the year - Passé est l'autre année! - Patrice
who has been a former soldier - after all this while, remember that he
has been in France. Melun is his home, giving him a good counsel
and he is now preparing him with his second sight:

Amis alés, 1901

Et votre amie fait portes,

Qui a une autre a une autre

Non en France mais en France.

France a moult grant mal de voir
 Mors et Oïe le bon roi
 Et en sont deconfort le royaume
 Gardes qu'il n'aille en prison : 191
 Et par France n'ont de li
 Humble parole ne conseil : 192
 Mais les dits et gementes
 Sur ces dits et ames glorieuses : 1925
 Sur les sermons vos freres, amis, 1931.
 C'ouïez ce soit un conseil
 De moi veoir par nul conseil."

"Dame", fait il, cest leçon 1941

Ai bien aprise et cest sermon."

In France Partempers is kept some time engaged in war
 before he can go to his home. When he reaches Oïe, his mother is
 weeping him, for her son is dearest. Partempers tells her:

Elle respont: La Deu Merci, 3885.

Moult a rice aventure m'a;

A cestz uns qu'ice d'ice.

— Amen, ce dit Partoupsien,

"Est-elle belle, beaux amis?"

— Ne sais-tu, dame, je vis jaloux."

"Comment est-ce que nel savés,

Quand vîs d'avoir assés?"

The mother knows that Partoupsien may not see the benefaction, and assures him he has done well to make the promise

"Et g'endrait moi à l'éclaire"

"Qu'il aient tous vîs n'en vîs!"

— Having long she speaks with the King: Partoupsien must be warned of his confusion to enticement. The King's niece, it is agreed, shall embrace Partoupsien, when he's drunk with a drugged wine, not making her an offer of marriage. She will have or have almost success, but before she is gone the young man is recalled to his senses and to remember of Mother. Troubled in spirit he returns to the

Château de Chief-Jôire, and confesses:

"Moussi se n'en avés merci" 4174

Ayant se tuit, qu'il est assés.

"Nel faitis, fait la Dame, n'en,

C'est pouris est bon pardonnables, 4181

Mais se tant vs sachiez diables,
 U par boues, u par prisons,
 Que de moi soit demonstrations
 Ains que soit a ma volente',
 Escarmer homes et gabe':
 Ne me cant rien d'autres fofes."
 Etant se sont en pais geu.

When Pantoufles sets out again for France, Méloir expresses
 fears that the envious mother will sometimes prevail with him to
 the damage of his honor:

"Vostre mère engignera, 4207
 Ce n'ai moult lieu, quant on fait l'a
 Que ne verés por mon despens
 Mais, bons amis, par Dieu m'en va,
 Pensez qu'on ne l'ai deceu:
 Se vs volés de moi parler,
 Si ne osez rimer son honneur."

Pantoufles is apt to spend his months in ~~frances~~ ^{frances}; he is easily
 for temptation. His mother exhorts a Bishop: "Be vigilant against
 the risk of the master of casuistry, and after confounding Pantoufles

when he took the lantern upon his next visit to Mère, so
that he may see what manner of woman a love all is. Par-touff
accomplishes the business. He is in bed at the Chateau de Chant-
d'ours.

Se courir a l'ore jete' 4511

De la veine de la clarte

De la lanterne qu'il tenoit

Cele se fiasme et cil entent 4517

Qu'il a ore' moult folement;

Sa lanterne a al mur jete'e,

Et as diables crouche'e.

Mère has inspired her conductors without explanation. She has
thought to prove her knowledge strong by faith without knowledge.
She has upheld the reasonableness of her conduct:

"Maistres oi de grant essent 4577

Par foies bien plus d'un cent,

Deus en dona grace d'aprendre

Et d'écriture bien entente:

Les sept arts tot premierement

Apris et seue parfitement;

Après après tote mechie,
 Oranqu'est en erbe et en racine,
 Et des especes de valor;
 Après le fruit et le color,
 Et de l'or mais tote la ceste,
 Et l'ocasion et la figure;
 Biaisier ne fuet mal garis
 Dont j'o ne sace à chief venir;
 Puis après de diuinite',
 Si que j'en soie à grant plant,
 Et la vie loi et la noele,
 C'est qu'enus quinze ans passés
 Or mes maistres l'or orment
 Après après asperement,
 Tous mes lires n'ai-je moult bien 4677
 Mais tot iço ne fuit - je n'en
 Orant n'en fuit faire l'orment
 Que j'ai après par tant de l'or
 Par genues et par l'orment
 Soit par l'or par l'orment.

Alors que lui qui pousse l'orgueil

S'aurait moult bien que j'o di' moi."

So much by way of preamble is a passionate outburst against
the little worth of all the masculine kind:

"Sesce! fait elle," com ont folz 4687

Qui home ont par de parole!

Li home font tot le del

Et font li cors de ne petit.

Meschiez tes mes delis, 4719.

Mes prier, mes courtoisie et profier,

Et ma vollee et ma benlance

Mes orgiols et ma porcuissance.

Et estes mes dolz et mes joies, 4727

Mes cors et m'ne certain,

Mes gienbres et mes bons conuers,

Mes feloz, mes lozmes, mes deslozmes

Mes maus de son et de malice.

Tout a longu' que ne fust fin

Parle d'am eul moult loquaz, 4737.

Et parle d'am eul hys fin.

Dame qui puet faire l'onneur
 Ne l'enest yz pour n'ore yz.
 La bele, par duel et par vie,
 Ses fairs detort, ses cevals tire.

With the morning come Melior's attendants. The chain is broken, and Melior's
 is quite visible. The young ladies are outspoken in blame of the inferress:

Et dient qu'ele a mescoisi 4827
 Quant d'un garçon fait son ami
 Sont bon conseil l'atendoient ¹⁾

Atent une tunc longe et gable 486
 Une de a non la demore 490
 Il est avec Melior la bele.
 "L'ame", fait ele, "des mesmes 4910
 Ten v're honer, de v're ame.
 Une l'avez de t'out ven,
 Si n'avez fait raison et bien,
 Que qu'en devent ne s'en paigra.
 Mais c'en est la fin de la fable: 4931
 Quant a amis fait tout pardonable."

1) cf. Spenser, ll. 2477-82.

- Mais, "ce dit le rapport de l'ami,

Mai d'ille ne fait une meisme

Se sentisse les menes par un d'4177

Vos parlessiez tout autrement,

A une fois qu'il ot mespris 4969

Li pardonnai: a ~~ce~~ fait fis."

- Ma Dame, "ce dist la fucel, 4977

Ben ou qu'avez doute qu'onle;

C'est jo dont plus amé tament

Que vostre amour baillent de grant,

Et jo pa en mes desceinte

Vos coste plus que l'autre pecto."

The tell Viragres common sense advice is that she must know be summoned to her and told that a fit husband is ready:

La Dame respond: "Ce n'est mon sens

Est mecontre toutes raisons,

Que jamais cil que m'a loir

Soit mes amis ne jo s'amie,

Ne que a lui me soit o'mie,

Comment que soit, de sang ou fendant,
D'un, ou deux, ou trois, ou quatre d'armes,
Et des joies et des dolours !
Plus grande est la douleur d'ame
Que ne font cinq cens d'anemi,
Si m'en laissies des or ester,
Car n'en vuel mais or parler."

It hints at a very touching description of a scene, and the state of mind:

Bartolomeus rien ne parole, 5043
Que d'plorer ses iels afols.
Uneste li sont en plorant.
Et plora par la voie amee,
Nun parla fende de seror.
Les dames le virent seror.
Mais n'ont torgne à lui veoir,
N'i virent ne dame ne mesaine,
Que ne s'en corout la roïne.

Unagne superintends the construction of Bartolomeus the house on the coast of Cief-d'orio, much reiled by the onlookers - Et de lor dame

don't you? After that he is against them, who he has himself
against regimfobiziers, of whom is his mother:

"Bease filz, for Dieu, laissez m'entrer" 5277
- Dame, for Dieu, laissez m'ester.
- N'ai cure de vos parlemens."

Much is done and said at Elbas to comfort Perceus, all to no effect.
The grief drives him from home. He is found in road case by Unaque in
questo, Si at Mellis's bidding. Unaque takes the love him, regimfobiziers
Perceus to be an estate of - Talens. Only she can ~~be young even~~
Perceus, her young cousin, minister to the guests.

"Bont fons bies, se li aportent" 6277
De par s'anne, si' i conforter;
- il en auront bon pardon.
Ces ne mentent se for leur non.

Perceus is pleased with the melancholy stranger. When Unaque is
summoned to court.

Ce fons li parmi le cuer 6304
Mais il ne cant a Perceus
S'ele i remaint par:ote dis.

Unaque is greatly indebted to her sister's love -

Unaske en fessist son ami 6285

Se li l'eust por sa seror —;

The Villonee laugh heart with the difficult Melior, demand now tell
her that Partoufens is found:

La dame commença plain 6305

Si qu'il ne fust un notsoner;

A tort, dist el: "Sui mal bailhe"

Que j'ongnes amai en mané."

après si dist: "or parlons d'el."

Ce dist Unaske: "N'oi tel:

Les plaines et les parles d'amour

Et fu tantot touz cillies.

Elle m'a dit, et je l'ai vu aussi 6365

Que le tropens est fol;

Peru en seignant lui en

Qu'il en a tot son sens perdu,

Quant la dame ot le son ami 6375

Qu'il a son sens perdu por lui,

A fois se tient de pasmer;

"Suer", fait la dame "bien le cuit" 6383

Qu'il a bel et a bel et

Sege l'ance or angue d'heur

Ue l'en accuse l'en aï me;

Mais quant il de gre' me trahi, 6399.

Sanz mon meffait, si o'est issi."

— Garabrez la, se vs volez, 6399

Qui tot cest mal fait li'avez,

En France estot à bel se'or,

Si n'amt en vs nul amor,

Quant m' fumes la l'ame d'heur

M'a c'avrai l'engie, ne d'heur."

Se il a Urie de demene, 6447

M'a de son meffait fumes

Ue la ame qu'ile aï tot.

Trequeil fons du ruer d'heur.

Et plane d'heur t'heur.

"Duer," fait la dame "n'est fumes

Comer avec d'heur de !

Par lui ne plane - de non."

Ainsy vait li plus tot autementz,
 "Et nous que on ne s'entend
 Ge us dirai", or m'estoutz."

Meior hereupon relate how the great men of the empire have decided
 that a treaty must be concluded, the emperor he has decided:

"De ci me vent le souffrance d'aler
 Que fu orage et le plours
 Que ne pout en tot le mont l'aler
 Par nul engiz mon cuer ymer
 Il n'est autre que à lui d'aler"

— Dire aie! "ce del sa sœur,"

"Moult auz estable cuer,"

Dont n'est-ce ce nostre cuer d'aler 6679

Qui ne meure ore cest loien,

Qui part nofice son ami

En une ore amant lui? "

Meior pleure et se vergonde

Et ne s'ait p'rien que de nofonde.

Puis crie à sa sœur merci 6680

Quel le conseil d' son ami.

"Dame," fait-il, "ce n'est pas

Que il en est bon conseil pris :

Oven ferez aler à chois

De noirs et de bruns et de blais."

[In reference to the journey]

- Son, "fait de Dame" ce l'homme :

De moi marié est grant pechiez,

Grant pechie fait qui contrarie

Dame qui est d'amors marié :

Ce dit Urake : "Ce est voir,

Mais il est grant amour, se pour :

Décir un gentil chancelier

Qui est amors se n'est chancelier."

La Dame dit : "N'a'amez pas

Qui ne savez, celui ne savez pas."

Urake dit : "Saisissés ester, 6725"

Nus consens ne vient de plorer ;

Mais querés or un autre ami

Qui à cestui avés vos failli."

1) cf. Sone le Nersy, l. 8700.

cf. Cornille, Vorace, III, 5 (cnd) Canille :

2) cf. Parteniers de Blus, l. 7032 -

"De moi eussés grant merci,
Se neussés rien de l'ami"

"De moi eussés grant merci,
Se neussés rien de l'ami"

Uragne returns to Salerno with news of the open highway and its object. at
becoming Pantropus.

Grant joie en a ; mais Perseus 6773

L'amant moult miels en paradis.

Uragne Pantropus and Perseus come to chief of the, Pantropus is killed
in combat. Meher is still there in distress then before and Uragne
almost killed by.

Mais ne le plaint aucun plus : 7007

Quas le sement amis de que

Tun bien Pantropus - venge.

Uragne en doit avoir grant biens 7080.

Meher still the same as before for Xingel. Pantropus presents himself
with the others :

Sa dame bien l'entend de vint ; 7495.

Mais ne parquent ne o'aperceoi.

Cene ce soit il, qu'il soient tous,

Ce, de cune qu'il soit mort,

Ne Uragne as tous le dit :

"Cis cerchiens semble un petit,

De beaux iols vains et de façon -- "

Une chère plume et ne non ;
Ains l'a decrié regardé
Par poi qu'il ne l'a rapelé ;
Mais la membrane de o' amor
Si fait parler et fait dolo

Centropene goes back to Silenus to count the hours of day. He is un-
fortunate, continues notwithstanding to be present from the first at the
ignominies. Unhappy and Prouais thinking him that one who is not
recognizing him in the state. Michel hears the truth at last :

Mi adont just od les là 8.73
Saturet que est o' autre done.
Se demie vint en de hors
Detache ses mains et ses dors,
Ses bras pas l'ont et plaignant,
Et remuer de l'air en l'air. 85 86
Car bon amor n'est une chose.
Centropene's son astre en moi.

Michel is too glad of the opportunity to remember against Unhappy all
the tortments of past weeks. Her words in answer are such as these :
" All this time ; 85 89

Tant qu'il y a nous en l'air
 Sa lance n'est le qu'on
 D'où! com il est hardant fies 877
 D'où! com se yegant en l'air 878
 C'est de bon et c'est d'agant!
 D'où! mais une bon d'où! 879
 D'où! mais, for mon am.
 D'où! vaincu il est d'où! 880
 D'où! en quel il o'est mis for moi!
 C'est encor l'a-il vaincu!
 La dame s'est levé en fies, 881
 Si a des beaux cōlo essuies.
 Un for s'estut feneu et more;
 Dont va't avant et dont retorne,
 Et dont c'est et dont se lève.

There is uncertainty among the referees whether Tantamount or the
 Sultan of Muscledom has won first place. One of our judges proffers
 "Providence to the winner because of his faith." It will be acceptable
 to the intended wife. The other states, if she will be allowed to choose the husband
 of the two. ~~and~~ A judge seconds her plan:

"Par foi, " fait Mehoi, " je quit. 9127

Que vs en avés le miols dît :

Si ne vel pas que soit celé

Que ye lui montrés la beauté :

[Segun frembe est esse estelle q'au
A tostans doit estre durable]

Monst' mel que cil soit beaus et gens

Qui de moi fera des talens

Et qui m'aura tote ma vie .

Si ne vs en merveillés mie,

Car ai' coisist cascuns de vs,

Quant il doit prendre une de vs."

No hesitation is felt as to who should win the contest in beauty,
Suchians being generally old and ugly.

Pantropens, besides known to the King of Seneo and West malice

the election sure. Mehoi is secretly amenable to the beauty of
certain :

"Quit en soit a no volentes, 9301

Car j'en vel co - que vs volés."

Les uns autres en font esle,

Et l'otriest plus à enris;

Re à rien ne autrement,
Elle nel otriast nient.

Urraque is ready with tactful speech:

"Bien vient tint vostre baron 9405.

Que vos ne volés se bien non.

Or i fent que ne queres mie 9409

Mariage de daunie."

Persens a o trien que li li t;

Tout ou pere et coloume, 9415.

Cient app el ne soit a persens;

Tout se destrant par son celu.

Qu'il nel ose à droit esgarder

Garden, a friend of Venturien, as the Persens to marry him.

She consents not with enthusiasm:

Persens à bien esgarde' 10249.

Que que il a à li' parlé :

"De ricioise dont ne parles"

De cel auns li jous vau :

Je ne loie pas une femme

A nentier ne à maner de.

Ains le dous à bon chevalier,
 Dous en combat, en bataille fier."
 Et quant ele ot ensi parlé,
 De Partonopeus a pense'.

Pereus is happily spared the suffering her mistress undergoes. But she too is brought to the understanding that disappointment may be counted upon. Gaudin will be a kind husband, Pereus will love him, yet now and again a half sigh will be all that tells she is shrinking of those pleasant days at Salerno when Partonopeus — dous en combat, en bataille fier — was her dear change.

They have all learned something. Partonopeus, that honesty is at least a good policy; Unriquer a little better what she knew before. That people are great fools; Mahu that not even an empress can trace a map of life and hope to keep the balance of power undisturbed. What was her plan? Simply to choose a man at a plausible age, give him liberty and money; impose one condition, and by a stated time see him made into such a husband as she had read about — perfect. So now what she would have been and questioned? But failed to teach her that although men — they. He cannot be moulded unless of pliable sort. In the end, she

would be glad to acknowledge that but for her love's strain and stress,
 however absolutely began, and her own isolation, they too would
 have been satisfied as husband and wife, or efficient as emperor and empress.

Contrasted with La Brie the critical Englishwoman¹⁾, Melin
 might be styled the sensitive Bracienne. She has none of La Brie's
 temper and downrightness; La Brie has none of her beauty. Melin is
 not beautiful. She is patronizing. She is a British great lady, who sets
 out to order herself and others by rule. She first chafes with Tene-à-tene
 ideas, she easily sustains. When Partoufiers confesses how nearly he
 has fallen a victim to the charms of a French princess, Melin is
 forgiving. However, a vulgar dream seizes her as to what she can do
 mother. evidently a person of narrow views, very do next. Can it be,
 she thinks, that people could who have no appreciation of the lofty?
 She is a decent churchwoman herself, and never questions the propriety
 of her conduct. But that mother, mother does the business mother who only
 thought of for her son, in mortal danger from a rich foreign devil.
 The situation is very amusing, and brings us for the first time into
 contact with relatives who oppose, for whatever reason. She has off-
 of her own or humor. The motif had been used in Blanc et Blanche,
 and will be used a time or two again.

- 1) I think we cannot refuse to see a touch of local color in La Brie -
 who is named Melin, of course, then she characterizes the Frenchman as
 Medes and Persians.

Another interesting point is the attitude of Ursula towards the sister. Therefore, we have had to do with sympathetic confidantes, tactful & opportune intermediaries. Ursula is a strong woman. With Genevieve¹⁾, she is considerably in love with the man who is to be her superior's husband. Her good sense (not the case with Genevieve) keeps her from overstepping bounds. Her position as sister of the house enables her to speak freely, even to take liberties. She does both, not sparing her sharpest criticism. Of a sharp tongue, a truth sharper than her own feelings' restrainings, she ruthlessly overhauls the pretences. A friend in consistency is always to be just what it is - more fully ^{what life is the day}. Melis gets no sympathy from Ursula. We can understand for the whole of it, Ursula controls the situation. Not so with Genevieve, who does well to comfort the sore-distressed La Brie.

The resemblance between La Brie, Melis, and Ursula²⁾ is obvious. It is hardly necessary to quote detail. Melis' romantic fondness is short when her theories come to nothing. As with many others, her magic vanishes at the first check³⁾ and she finds difficulty in readjustment. She believes her love has given way for grief. That conviction, giving her thought to her own happiness. La Brie does herself to death in a man whom she is afraid of loving, and then repents in tears. Ursula from 1) Ursula II. 4645-5394. 2) Ursula & Ursula II. 4641-51. 3) Ursula & Ursula.

fitting falls to an hour. Not one of the three we follow has been
forgotten. Harold, Spenser, Cartwright, "being young they
changed".

56)

Ames et Ydore (c. 1295.)

Ydore ——— Nothing could better illustrate the slight that
Chretien had upon the productive imagination of his period than the
reversing, in Ames et Ydore, of the double plot in Chigès. The
kind of Ydore is not the kind of Sordamus, and her intrigue is
not the intrigue of Sence. Chretien may have given most precious hints
otherwise applied there in a manner different from his. It has been seen
how far superior to anything in Chretien, except his instantaneous pho-
tograph of the Sordamus, as Ydore, and Sa Sine, and Melior.
Ydore, a Sordamus-Sence, is in both aspects of her character ^{far more of an} ~~quite another~~
individual ~~than~~ than either of the mixed components of her prototype.

With Ydore we come to something like an apotheosis of the be-
lief. The author is a well-to-do, wealthy person who is not a scholar
of any profession. All things Ydore has, and more. It is a person
who is a person of affairs. It is a person of affairs.

Le Chapitre 7 de l'Enfer de Dante :

Que ne suis-je né en Babylone 158

Qu'il y eût de la débauche

Mais que l'on eût fait de la

Dance à l'orgue et au tambour 174

Et que l'on eût fait de la

Vieillesse et de la jeunesse

Qu'il y eût de la guerre et de la paix

De la honte et de la gloire

De la haine et de l'amour

De la pitié et de la cruauté

De la rage et de la douceur

Mais que l'on eût fait de la mort 190

Le Chapitre 8 de l'Enfer de Dante :

Ne sont-ils pas de la mort 200

Et toutes ces choses

Mais que l'on eût fait de la mort

Ne l'ont d'autre chose blâmée

Et que l'on eût fait de la mort

1. Dante, l'Enfer, chant VII, vers 158-190. (Dante, l'Enfer, chant VII, vers 158-190.)

2. Dante, l'Enfer, chant VIII, vers 1-10. (Dante, l'Enfer, chant VIII, vers 1-10.)

3. Dante, l'Enfer, chant VIII, vers 11-20. (Dante, l'Enfer, chant VIII, vers 11-20.)

4. Dante, l'Enfer, chant VIII, vers 21-30. (Dante, l'Enfer, chant VIII, vers 21-30.)

Alors, quand l'été venait, l'été de l'été, l'été de l'été
 de l'été :

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

"Monsieur" l'été de l'été, l'été de l'été

"Monsieur" l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le bel été, l'été de l'été, l'été de l'été

Le grand empire et son
 D'un E. en : "Grand Empire"
 Tout est fait par son
 Mais le monde est grand et beau
 Tout est fait par son
 D'un grand empire et son

Under the empire. 1) The great empire has with all the
 magnified. He has learned from Christen:

Le monde et le bon fait, 300
 Si que le monde as os d'abert,
 Le monde fait, tout est fait
 He vent en tout le monde
 Le monde ne s'agit

The world is the world of the world. Alexander has the world of the
 world of the world of the world. Alexander has the world of the
 world of the world of the world.

Can we see for the world, 400
 Le grand empire de monde fait
 Le monde de monde fait

We believe in the world of the world of the world:

1) cf. John and Alexander, 11 - 117, 117 - 118
 2) John, 11 - 117 - 118.

Que te as-tu dit? Je ne suis pas

Que cette requeste soit vaine.

Bien sai que c'est en vain,

Mais je n'ai de cest galv' cure.

Bucle sui de haut parage, 532.

De fons l'ours - mon image

De un tel membre pour le d'...

Donner l'homme l'homme

De d'autre part en cas de l'in

Tu as esté mult bien de moi: 545

Or te castie, beau bon frere,

Car pour le feu que tu m'as fait

De moi un peu de l'homme

Tu es en mal d'argent bonnages

Je le feras pour le d'...

De ta requeste en la fin:

Tu as t'as fait de l'homme

Ou d'autres boies, dont tu a

Garde le plus, de l'homme

C'est un peu de l'homme

allant à l'école.

De haut parage et de grant fuis,
Le plus grant et le plus fort
N'est pas celui qui est le plus
Le plus fort et le plus
C'est Ybourni o le chief bloc;
La fille au duc, qui pas nel plaint.

Musterig courage, Amadis espanté est agai, et is tréat une
Vie le plus.

"D'une antiquité 745"

Le plus grant et le plus fort
Le plus fort et le plus
Le plus fort et le plus

Le plus fort et le plus

Mis vaurie en .i. fu arse 745.

Le plus fort et le plus

Et par montaignes et par vauz,

Une fessie tel leceur,

Une fessie tel leceur

Se mais t'aurai iceste age, 759.

Qu'on requies de folage,

Tant te ferai batre à mes sens,

Que l'on ne le verra plus.

Ameas l'ot, .1. douzain jete, 764

Mais aus quel laiens fust hors, 776

Tant est foibles, que cuer et cors,

A la terre est cheüs pasmes,

Pales, tains, et les couleurs,

Ne s'en vont plus.

They led Yvain in what plight Amedas has been found:

Yvain l'ot, isiel le pas 817

S'en courrouce, mais mot ne dist.

Another year goes by, People say:

"Alas! alas!" 866.

Grant damages est d'Amedas.

They say the knight is not alive:

"Je meismes ne m'oscuise. 948.

Et mal m'est vins à tel morture.

So in last extremity Amados marches up to receive death at the hands of his love. He makes his annual statement:

Le Dore est monté de grand crage 1006
D'ne devint toute vermelle; 1009
Le pot de grand force parler,
Ers seulement lui regarder.

She calls her men. They are not in hearing distance. She dismisses
Améas with

"Ce est la fin, amis en moras", 1055.

Amant ce a oi" Améas,

Soudaine et dist .iii. fois "ha! las!",

and falls in a dead faint. His darkest hour comes just before a
very bright one: ¹⁾

Adorne m'et que par d'amour, 1058

De tant de bien à l'en

Qui parait: ce parait que

Ne quide pas qu'il soit parais 1070

(Elle regarde en vis tout droit 1068)

Maqu' entresait à fin alés;

Car une mort, n'est, n'est t.

Un si grand pite d'empant

Ne quide avoir confession,

Quant un mal parait parait

Don quant seche que de a fait.

De de enei morir le laiet.

Le quant enqresse par d'amour.

1) cf. Gehon et Blonde, II. 968-990; 1039-1394.

Et d'antre part d'a grant fason
 En la rue de la mort d'antre part
 S'en sa cambre morte devant li.
 Pource mult grant pites l'en fient.
 — — — — —
 Et d'antre part d'a grant fason
 En la rue de la mort d'antre part
 S'en sa cambre morte devant li.
 Pource mult grant pites l'en fient.
 — — — — —
 Et d'antre part d'a grant fason
 En la rue de la mort d'antre part
 S'en sa cambre morte devant li.
 Pource mult grant pites l'en fient.
 — — — — —

Ysme (paul) de la mort.

Et dist : "Lao! com sui traie", 1119
 Tu me fies sans fin mon entree
 Quant en ce point de mort
 Tu es de mort de mort.
 — — — — —
 Trop li est este fuir et dure, 1133
 — — — — —
 Tant com vive, 1138

Et d'antre part d'a grant fason
 En la rue de la mort d'antre part

Si de l'air c'est pour l'enfant 1150

Le l'air 1151

Le l'air de l'air et le l'air.

Vous avez l'air de l'air.

Vous avez l'air de l'air.

Quant bon est par tristesse, 1157

Par vanité ou par faiblesse,

Se on le baise auques dorent

Par bon usage d'usage.

Le l'air de l'air et le l'air.

Quant bon est par tristesse, 1157

offers his eyes. When he understands the situation,

Quant bon est par tristesse, 1157

Le l'air de l'air et le l'air.

Vous avez l'air de l'air.

Le l'air de l'air et le l'air.

Vous avez l'air de l'air.

Quant bon est par tristesse, 1157

Couvertement, car ne vent pas

Qu'il sache com est bien de li;

Ce fesse moi mult durement 1221

Qu'avez-vous fait de griefs formels,
Si longuement, à tel dolour.

Or vous savez toute m'amour,

The tel cannot come in.

— 64. —

Or vous ferez d'être amiables

Et enseignés et serviables

$\frac{1}{2} \left(\frac{1}{2} + \frac{1}{2} \right) = \frac{1}{2}$

Mult. costae de haut parage 1238.

Sendit on line later

D'armes fiers entre et alors,

Car vostro padre et vostro amico

L'auvent tes jors este'issi.

$\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$

L. nictitans and *L. nictitans* (Linn.)

1941 20/10/41

Il faut le jouer mais bon...

Par tel couvent vous do's m'aimer.

Congres n'ama pas a cet jour

1) Fr. N. 1227-1252 cf. Partenopeo de Blais 26495-1804; 1901-1925.

Ne n'amerai jamais nul homme
 Autre que moi.

Yvain n'est qu'un a bolem fledge that what she says is true :

.i. anel oste de son doi 1252

un anel de son doi de son

Par cest anel d'or uns baies

De m'amen tous jors loiaument,

Atant le baie doucement;

Et en sien doit .i. anel fust

Letre', qu'en son mal faire fust;

Li anel, III. n'ont pas

Estot li aneles letres.

Quant Yvain l'a veü, 1275.

Les letres list, s'a tout seü

Li que estoit entree deü

Walt. Doucement n'ont pas

De che que il est entree.

En fust de l'entree deü

Deü deü deü deü deü

Deü deü deü deü deü

Qu'on me le baille tout en l'air
Qu'on me le baille en l'air
Qu'on me le baille en l'air
Qu'on me le baille en l'air.

He ^{the} ~~the~~ returns her thanks:

Quant ont parlé à leur plaisir 1297
Sant He sans fu du departir
Le congreit prist et se d'en vait.

His line makes a man of Amados, or est chevalier",
his game and is greatly desired in Burgundy:

U bone pour l'us d'en cogot 1440
Et plus que mult a grant desir
De lui veoir et de sentir
Souvent prie Dieu, le hant Roi; 144
Qu'il le desfende de trois mans,
Si renvie souventes fois 1465.
Et as gueres et as tournois
Qu'on le baille en l'air.

Par leurs messages qu'il out, 1477

Qui souvent venent et revont,

Conte-nant le bon filon

Qui se vante de son don

Terrible, et vil, moult et bon

Comme il l'a dit à son

Neveu, le bon d'homme

During the long absence of Amaras, Ydoris is betrothed by her father to the Count of Nevres 1)

Elle n'a point mie antel cuer

Comme celle qui se marie

Qui corages remuans ont

Et tout aussi les vont tenant

Comme li coes toirne au vent. 2)

Ydoris is then to be betrothed to the marriage of her father. She summons ^{her} and famous priestesses - none other than Clotho, Lachesis, and Atropos. The three dread sisters do their worst to frighten the Count, tell him dumb stories, and then they have been seen from saying of them:

Ydoris is now with her father

1) cf. Ydoris et Blanche, II. 2213-14.

2) Ibid., II 2222-26

Que bien guide se par itant,
 Plaisance en me au le par
 Et qu'Amados l'ait sans challenge.

But the Count - ne croit en songe n'en argu' - hardly marries the
 women of his choice,

C'est il aime tant la pucelle. 2335.
 Quant vint devant l'uis du master, 2343
 Il se faisoit fuyant.

The Count is ^{rather} confirmed in his suspicions, aroused by the Tales, that
 Ysore is a very ill woman. She persuades him that such is the
 fact:

Quant le seigneur amoro, a l'el
 Et tant par le par grant malice
 Que le seigneur dit: "Amor,
 Donc bien, mais ne plus,
 Longe par le malice."

Engineries est, partant d'en tient 244

Ha! que comee engineries 7061.

Quant le seigneur amoro, a l'el
 Et tant par le par grant malice
 Que le seigneur dit: "Amor,
 Donc bien, mais ne plus,
 Longe par le malice."

- 1) 2. 2332.
- 2) Cf. Chises, 2. 3329.

Amadon is a spirit to make one distinct a nation, as Ydora is well defined. Amadon is too absorbed to show much imagination. She trusts to Therese who can brew fictions. Ydora is in the open style, and employs the Bates.

The author of Amadon et Ydora has done more than venture upon a plot already handled: he has, rather brusquely to be sure, set a standard for the novel of courtship. Observe that Amadon is persistently wooed; and that she manages her ^{own} affairs, little caring for intermediaries. If Amadon had enlisted the help of a confidant "no banks no bars no quene me dars," he would never have won his lady. Amadon, but for the Queen, might have been quite easy. Ydora is a sister, by a father and brother who recognize Ydora's value as a family connection. Ydora spends three years at the Calabria court, with never a word of her love. Parthenope is lured from France by a patronizing Empress, who takes his love for granted. But Amadon and Ydora hold tête-à-tête and send each other letters.

Chapter and verse can be cited for the statements in the above paragraph. The Amadon et Ydora is a novel (or its spirit) the plot, as we have traced it, is built around the Christmas

1) cf. Saracen: Not de la littérature française, Paris, 1896, pp. 52-53.

Said you did, and you are right. The Arabian story was well enough
but in such common material. To make a story more interesting
I thought how it came about that a young knight whose daily
birth in creating at the bidding of a woman. Such curious reader
not be content with the prompt assurance that any knight, worthy the
name, would be eager to face dangers for his lady. Commonplace
and the knight was thankful in reality, man who has to be
in the line of duty. He would be pleased with a such an
interesting detail how he has become strong through love. He
understand that he has not been really thought of.

And then there was a light hearted youth with a great
heart. He follows her and she is deeply affected. He is a young
knight who is to become the king's son-in-law. He is a
fellow, and so enjoys him. For several years he hangs about, miserable;
his heart is steel; he is only a seneschal's son at best. Another
is really and deeply in earnest. He thinks of suicide and falls one day
in an alarming faint. He is frightened. Then pity seizes her.
And she that for centuries has in her hand the sword, has a soft
heart. She has been a great lady, but now she is a woman.
That if she can, she will be true to her husband. She is
a young man who is a knight. He is a young man who is a knight.
He is a young man who is a knight. He is a young man who is a knight.

On estot par ces demourances
 Qui tant par est et gero et brise,
 S'ient fice a soi ou due ou conte.

The father tells his little daughter how and where he has found
 Guillaume, and bids her treat him kindly:

"Ce soit la vostre grans merci" Too

Dist Mehois; "bien prie chier;

Je le retiens moult volentiers."

En Grant Comfert et de l'onneur

En la poie chambre demaine;

Uns dras li'a fait aporter..

Sel fait vester et couceer.

Then, with him, in the great chief hall he made to

the great feast. Guillaume had life as a knight in the great

youngster gave him something as a gift to his father, the

young chief among his fellows:

Ouent Mehois la deloncio 817

Et del vallet le lo retracio

Et les grans biens qu'en lui porto,

Et vit qu'il n'a de bel el mont,

Quel amour de sa femme
S'est maintenant vers lui étendu
Son cœur respecté blâme et se
Le dit amant. "Pour qui est
Doux ! que mon cœur se le bail
en tout" 855
Donc on voit l'admirable
"Koré" par le boudoir 86
Et l'espérance de l'espérance
Vraiment a été de la femme
Toute rose de l'âme amoureuse
Ravissante comme l'âme
N'a si bel angle en paradis
Comme il est au monde 87

She repeats after Sordani, but with a different conclusion :

"Dont ai je tout qui en blâme 86
Mon cœur de rien, ce m'est avis.
C'est tout le monde qui le dit
Toute rose, l'âme amoureuse

1) Cf. Enesco, II. 2073-77;
Galeries de Bretagne, I. 1358,
Blanc et Sordani, 2. 995.

Quand j'ai vu son visage.

Comme il m'a regardé!

Or oui a lui, il est mesire, 894

Si m'estuet faire son voloir,

Et si sei bien de fi', for voir,

Sel set la gent de la contrée

Que j'en serai trop fort blasmee."

Both Méhu and Sordamus belong to the sensualistic school. Méhu admits the fact earlier than Sordamus. She continues:

"Mais m'a fait bien souffrir, 900

Bien m'a mise de bent en bas

Quand m'a baillé son argent et son confort

De fait ce qui est son conseil

Comme son on le conte

Mais m'a fait bien souffrir, 905

Se cil nen a pitié de moi."

Then she says to her companion:

Et dis à pres:

Mais y a tant de monde de bien 910

De bien de monde de bien de bien 915

1) cf. Chico, II. 494-505.

2) Chico, II. 992-998.

...¹⁾ which is accepted. Méhu does not suspect
Guillaume's great value. He speaks with assurance, though
his language is somewhat bold:

Méhu mult o'comercille 1340

De ce que tel pieça nel vint.

"Bele", fait ele, "ce que doit

Que mais Guillaume ne veons?

Si me samble li termes long

Que je nel vi virei, se tant,

Qu'il ait passé un an et plus

Ne qu'il a nos ne fu chariens.

Sasse com sui fors de mon sens,

Qui en si faite enor sui mise!

Bele, as me tu l'erbe porques

Que tu me deis l'autre jor?"

It is summer time. The garden is full of herbs. Thibbevaux
the two friends walk. They come upon Guillaume asleep under
an apple tree. ²⁾ Méhu expresses a desire to kiss him. ³⁾ He
... ..

"Diés vos beneiz, amis dous," 1463

1) ll. 1302 - 1317

3) ll. 1436 - 1448.

2) ll. 1395 - 96.

Melior li a reatfordu.

Rien a Guillaume entendu

Qu'il n'est pas...

Alixandre asks him what he is doing, Perchance. His answer is nothing.

"Belge murt et a l'heure" 1486

... Melior says nothing, Guillaume ... party:

Melior a mult' ben oi 1563

... ..

"... .."

... ..

... ..

... ..

... ..

... .. 1577

... ..

... ..

... ..

... ..

... .. 11.1027-1032.

Or me di a ton escient

Trai me fai droit jugement:

Se tu avies or trouve'

Un marc de fin or esmere',

Et ne pusses en le fin,

Re qui le marc eust perdu

Vaurait en fin ce mains liors?"

Line 22, "fin" and "liors" are "Gentlemen?"

"Re fin quant tuit comes d'un fin"

Re fin quant tuit comes d'un fin"

Tuit comes d'une matere fait,

Et tuit d'une fin fait.

Get from the right moment, when the two logically substituted in
line, which now turns to the line:

"Fin fin" is for some 11.7.

Two parts of the line

One is velle puffed by the

Machine list: "Belly to the"

Machine calls attention to the fact that the line is

11.7. 11.7. 11.7. 11.7. 11.7.

agrandir son empire :

Et le fait en deux vers 1657
Et dit : "Puis de l'un en l'autre,
de se venger que de lui
l'un l'autre ne s'entend
Ne s'entendait en telle manière ;
Par us et par votre gloire,
et par lui que ce tel que moi
Il en est quel que chose que moi
Mais et en amour la chose toute."
Et dit : "Amour, vous en avez"
Et cela a de se retrouver que
Amour de lui tout son plein force.

Elisabeth la Pucelle 1718

Vont c'est seront mais bien dans li,
Allez les laist, si s'en partit;
Par le sang ne s'entendait plus.

La l'air en son présent l'un en l'autre :

Et il recordent les amours 1722

1) Sur la scène de l'acte, mes pronoms, cf. Elisabeth la Pucelle

Comme ont esté par maintes fois
Si uns par l'autre se destruis,
De ce merveillent andui :
Chascuns cuidoit avoir par lui,
Le mal de l'autre par souffrir
Et l'autre dit plus en avant.

Alexandre voit le mestre .1737
Bon vent que t'es parant entre
Si en a Mahir a parler.
"Demande c'est vous
De ce monde par y eult,
Alors eult, vers le monde.
- Alexandre, que t'es ?
- C'est ce sont a l'autre monde ?
"oil, pieça qu'il en est tans."

En son hotel attende .1745
Si demoraie a multigent pie.
Sa boine hostesse li demande.
Comment le fait, ne s'il amena

Cil dist: "Ses sui gris et pains."

Et de ce tant voir il en eut.

The Duke of Normandy, the Emperor's brother-in-law, Guillaume, was a dabbler in alchemy, distinguished himself from the rest of the table (like the other king) the evening when he was vanquished. The poet's questions:

"Qu'est cil vassens dont tant parles? 2589

- Dame, li nourses adoubes -

"Guillaume? - Vrai - Est ce dont il?"

- Par foi, ma demoiselle, oïl -

"Si est de si très grant valour?"

- Non est - Comment? - Quel gage?"

Guillaume, the old knight, comes himself!

Se fuchs dist au vassal 2592

Chement et en roci:

Amis, incus parles a moi

En ma chambre, et el lances moi

Et il par seigneurie stie

Car il se l'est entremise par.

Such cards deep here almost reached their term. The
Emperor betroths Melior to his cousin of Greece and Constan-
tinople. Guillaume is made ill at the announcement:

Mais la bele nel savint mie, 2769

Quant le roial en a oï

De lui ne set nul reconfort:

Se il se muert, bien velt sa mort.

Puis dist: "Vé! Dix, conseillics moi, 2787

q'irai a lui. Nais. Par coi?

Se jou i vois, trahist deroit,

Mien conseil, et d'ist conseil

Qu'Kez perame l'avez et fol

de l'aire par la parole?

Ne l'airai par male envie, 2799

Ne par chose que la gens di

Car je ne voise a mon conseil:

Sans lui ne pris marie un gent.

She is alarmed at Guillaume. He tells that Melior is gen-
erally to cause his death. She protests:

"Erai distes q'ovrai mort: 2845

C'est mon...
Et que...
- Voire, dont n'estes vs pleins? 2851.

" Se mes peres fist ou folie,
Quidies vs dont que je le tiegne?

C'est, je...
- Bolo, par Dieu le roi celeste, 2865.

Se je de ce seur estors,
Jamais nul mal ne sentira "

...
... is without hope, or any thought of mastering his fate. The
Pieux cherubin has his bad hours. Méhioré beau is active:

" Mais n' fensons de l'exploiter, 2964.

De l'esgarder et del fréquere
Comment soins fons de la terre.

...
... ne connaît...
... est... de plus... "

...
... is...
... in the... of... :

1) cf. L'Escomble, II. 3530-3539.

2) Id., II. 3552-57.

"Mais or oïé", fait le meueure! 3077
Sesent en cele grant piteuse
Le meueure de la piteuse
Ne fust autre conseil pour luy
Mais ne fust la piteuse
Le meueure de la piteuse
Ne fust autre conseil pour luy
Mais ne fust la piteuse
Le meueure de la piteuse
Et dist: "Ma douce bele ouer,
Cuidies vs longues a nul fuier
Que nule souffrance avoi doie,
Sant que avec m'ame doie."
Puis vint de son cuer
Derbes, de fvelles, et de flos

Alixandrie endorses her mistress with a fierce-looking bear's skin,
stamping with her foot on the bear's skin. "Ma douce bele ouer,
Cuidies vs longues a nul fuier. Que nule souffrance avoi doie,
Sant que avec m'ame doie."

Quant en la pel fu enfermee 3079
Alixandrie a apeles :

1) cf. ll. 704-706.

On ne fonce pas l'humanité.
- Sire, "fait de, "a se faire."

If Guy de Maupassant had fallen under Chateaubriand's
he would have noted with interest how the author, while using Swedenborg as
a model. Maupassant would have said it was the opposite.
Sire was successful in his imitation. Chateaubriand kept his own style to the
end. In a technical way, I have never played a more perfect game
than that of Maupassant to be noticed. It was a complete failure for
which he wrote - he made his family distinguish sentiment. And
Swedenborg was an easy prey after. Maupassant was the young
rebel, properly called a man, distinguished and strange with the
scable public. There are many of women for the art of writing. Chateaubriand
Maupassant was the only one of a woman account to him. You
see the change should be not from the use of fiction to the
as an art. What was precisely Chateaubriand's share in causing such
activity as Chateaubriand was, I cannot say, but I can say that

With Swedenborg and Maupassant, a quibble suggests itself -
Chateaubriand was not in vain. There is something more to say than the
her prototype, of a metal more genuine - maillor. Up to a certain point
1) His Swedenborg, we recall. has no other purpose. Maupassant was
than Maupassant.

words and train of thought are almost identically Sordani's. Note the difference: *l'homme* operates upon *l'homme*, *l'homme* is not one of the *hommes* but with Alexander same? *l'homme* operates upon *l'homme* with difficulty. And before he has the time to start debate with herself, thus:

*Or au' a lui, il est mesuré,
Si m'estuet faire son voloir* 2)

What inevitable conclusion is drawn under Sordani's hand? This uncomfortable matter. We remember too that Sordani for Alexander will not understand her condition. He reflects that she herself has understood nothing of her condition as a woman. May not Alexander be ignorant of the symptoms in this woman? The hardly respectable way does to speak out in plain language. Michel is now also that Alexander would find to comprehend. As the children, she was unwell.

"Demond a ignorance!"

Our own representative state.

Charles would, I think, have taken notice of this point.

We can see that Michel's condition is a type. And shall be long - matter of speculation, but one largely of course. Other

1) Chap. 2 II. 1392-1418

3) II. 944-45.

2) II. 899-900 (19. 251.)

points are of interest in Mélior's character. Although her logical sense greatly disposes of the question of Guilleme's infidelity in rank, she is the first of our heroines to make the vice so sharp, that it is, in itself, a real obstacle to love. Guilleme himself is aware that it is so, and quite ready to be the King of Love. When she begins to be so, she is the first to make it one of the most distinguished features of her "Company". In this sense that any one can see if you can use of your heart? But we know that it is not suspicion of his antecedents that makes La Tiers' crisis of faith from Leliche. Mélior is the other hero, measured with her eyes out,

"Ainsi ne connaît qui le pathé."³⁾

The most obvious philosophy before she can see her heart to friendship, though even so here, and handsome, and comely, and so.

An examination of her character leads us to what is for us the most important aspect of Mélior's conduct - her development. It is she, not Guilleme, who urges that dalliance must cease, that if their two lives are not to be wrecked, they

1) Unes et des autres, 2. 1238.

3) 7. 1585.

2) Spencer, 22. 1000-1006.

multitudes escape from Rome. Antisthenes is nothing new among
our heroes. Galen follows hard upon the track of all, and soon
~~leaves~~ ~~himself~~ ~~appearing~~ ~~at~~ ~~the~~ ~~end~~ ~~of~~ ~~the~~ ~~story~~. With
only his equine Ganes as company, goes to Sacca when
Kings reach her that Amidas is in that city, widowed and
the sport of wretches in the street. Melior's great name and
fame is the world like Partopius for husband, and thence
Europe to make sure. None of them or far, except Demis, has been
in the position of Melior with Guillaume; and Demis reminds
us again that Chretien's method is obsolete. For Melior
is a Demis who practically believes in love, and wishes to justify
her preference. From what appears Chretien after all is
justified. The half century that began with Tristan and Isolde
leads far, it seems, to merge into a century of ill-fated loves.
Such is not the case. It will be more pleasing in looking into the
novels of the thirteenth century to examine, one after another, tales
of love and adventure that are irreproachable.

I have said that for my purposes I prefer to think
of ~~the~~ ~~novels~~ ~~as~~ ~~written~~ ~~during~~ ~~the~~ ~~long~~ ~~year~~ ~~of~~ ~~the~~ ~~thirteenth~~
century as the ~~long~~ ~~year~~ ~~of~~ ~~the~~ ~~thirteenth~~. The ground

of the choice are, that while the poem shows both the influence of what went before and the germs of what followed, the context seems closer with Chretien and the psychologists than with the early thirteenth century mediocrity. So — — — again after this we shall find small regard paid to the melodies of love; attention will be directed in the main to love's duties. The Middle Ages will suffer from and ^{the} John Dares deeds. looks both to the past and to the future. But his quick decisions, where love is in the balance, stand as it were for a symbol that we have reached a parting of the ways.

Restoration may indeed be thought, will give place to clear-cut performance. The lesson of the classic types will be the gain which America Westerns are to receive.

Chapter II.

Value of ρ sensitivity

— Introductory Remarks —

81) At this point, something - the action of the novel
is worth remarking. Henry of France - England's son-in-law -
man, March 31, 1204, in the court of Fontenay-le-Comte, having negotiated
as one of the last acts of his very active life the marriage of her grand-
daughter, Blanche of Castile, to Louis VIII, then Dauphin of France.
^{a little later than that}
The ~~novel~~ ^{novel} ~~Eleanor's death~~, in which love is subordinate, has been assigned to
approximately 1201. It is a beautiful introduction of the English literature
to the English and French courts. Is it more fancy to suggest
that the great and beautiful introduction of the English literature
should be placed in such a position? The name France meant was
at the beginning of the thirteenth century than when Eleanor left
Provence, in 1137, to become Louis VII's queen; and for almost fifty
years after Eleanor's death Blanche of Castile, as Dauphiness of France
was, as queen and queen dowager, not far short of being the greatest
power in the nation. Therefore, the influence of the mother of Saint Louis could hardly be the same as that of the
mother of Louis IX.

2) cf. L'Esquille, p. XXXV.

The opening of the novel of the

middle of the century.

Whether the influence of the ^{middle of the century} is to be seen in the time of Blanche of Castile to the end of Louis IX's reign. The old French novel shows, for the heroine, new traits in comparison with those we have been reading. The psychology of her is no longer the same. Instead, here is natural, unopposed by hero or heroine, who "lives" among the tasks of real life and will not be content to be a large woman with the other than the ideal. We have again a woman who is not content to be a heroine's mistress enough in love after their scraps of various sorts have been received. We are now to have our attention drawn to the value of the heroine. Through the continuity of her love and the little things she takes by reason of it, she is to be shown upon her own resources, upon the opportunity to display spiritual as well as physical strength and courage. She is to face the perplexing question whether to suffer or triumph, be hammer or anvil. And if she doesn't always triumph, she is to struggle with the world to find, at the least, that sublime oblige.

No doubt it is ill-advised to attribute any great literary influence ^{during the early years of the century} for aught to the person of Blanche, who became the queen of a weak king, or counsellor of a strong but foolish king. Louis IX. Blanche of Castile, Queen of France, 1225-1292. She was the first of the French queens who were not the daughters of French kings.

The Chateau of Del. The German Emperor, Conrad, has heard of her beauty
and has sent a letter to Guillaume, her brother, bidding him to come:

Revue de la Revue de la Revue, 1888.

Il velt a la chambre de mere :

"Vez, dame," dit il, "l'empereur

M'a envie' cest seel d'or ;

Mes age ne sai' q'il a encor

Dalerz, mis age le sarsai ff.

Et son costel le sarsai ff.

Si entrest le parchemin fors.

En son la bel l'empereur

En at l'or par .i. oren fermail ;

Quant ele vit le bel cheval

Et son en tout son l'empereur

"Ha! dame, de Dex me se'heure,"

Est ele, "or doi moult estre lie

Quant j'ai .i. soi de ma meorie."

Mis sire Guillaume s'en rit :

"Se Den plest et saint Esperit

C'est tote honr qui v's vendra."

"Est la mere: "Ga ni fendra,

Se ma s'et lez lez p' b'nde.

The mother: long continuing sentence. The long, the long
sing. Agnès's answer:

"Bien servir la chose atriee 1170

Se ma s'et d'estot aq'itee."

Elle d'en sortit belement,

Et si set bien certainement

Qu'el n'en fust en nule maniere

Eschaper, se par la priere

En vent rien fere de son frere.

- "Ma bele fille," fet la mere,

Il ne estuet feste et bonor

Fere au vallet l'empereur.

- "Ma douce dame, bon voil le fere."

The Emperor and Agnès contract that Liénor shall be im-
pious. It is a very long sentence, and it is a very long sentence.
The mother says to Agnès: "Ga ni fendra, se ma s'et lez lez p' b'nde."
Agnès's answer: "Bien servir la chose atriee 1170, se ma s'et d'estot aq'itee."
The mother says: "Elle d'en sortit belement, et si set bien certainement
qu'el n'en fust en nule maniere eschaper, se par la priere en vent rien fere
de son frere." The mother says: "Ma bele fille," fet la mere, "il ne estuet feste
et bonor fere au vallet l'empereur." Agnès's answer: "Ma douce dame, bon voil
le fere."

1171-1172. The Emperor and Agnès contract that Liénor shall be im-

"C'est un grand malheur."

Que nul hom ne la puet voir

Puisque ses freres n'est gaiens ?

The knight returned quite back to Mervin with the information, by giving the king a relation an account of the betwixt, as was then the must be such no longer. News of the betwixt and of its circumstances reaches Dol at the same time. A nephew of Sicinus, fresh from the court, rides madly up swearing he will kill the hussy. Sicinus makes the coming of the villain -

Qui le longue et noble
a parler bel ? -

is distressed and faints :

Si vallez vit qu'il ne fust rien 3988

Georges in French :

Se ra mis el guerre d'esper

Qu'il a grant pitie' de d'iole

Qui n'est pas si noble

Qui n'est pas si noble

"Dieu ! selonc ce que nos avons,"

Est-ce que l'on est si noble

174
Tantus est ille mundus.

Donc a chacun sa deserte.

Ja li avit ma mere fete

Et ben chere et bel moutier!

Qui se gaudoit se moutier.

Que nous nos en deüst venir?

La mere geta un sospir,

L'ame haulte et pleurant de bon :

"S'en" fete, "et" est le moutier.

Que je m'en vis dolente a fin :

Te moutier n'a moutier.

Qui je dis ma confession,

Je n'i entendi se ben non."

S'ensuivent les mots et le mot de complainte. Le thirail de Guillaume, who
has Guillaume of, grief and disappointment and has been the matter with
confident expressions :

Et mout, mout le moutier.

Qui ja est mout près de l'essene,

Qui de tote aconceüe

Sa vilonie et sa mençoige;

Tout le jour l'un a songé

Quand il a fet le soi coudier.

N'a garde son bon vent mout.

Re ge ne font de n'ist de son

Quand il fet a bon semblant

S'est ele ou cuer mout desconfite;

Mout fne le saint esquite

Qu'il mout il fne en son

" Dame, fetes q'une chevans 4036

S'irai a colt veir mon fne,

Onques ai fneom com il ere

Re mout fne ai fet damage.

Or sachiez de fi un rien : 4042

Ge m'en revendrai tote lie.

Qu'il qui repent sa meunie

De N. fne et de N. fne.

Re fne fne que son mout

Re fne fne fne fne.

Par son grant sens Ravans 4050.

1) V. 4036-4050
ff. 106-107

Qu'il entra en religion.

La mere et touz ceuz de l'ostel .

She is so sure of the event that she takes her wedding clothes with her to Mainz where are the Emperor and Guillaume. :

De la doe robe demaine 4056 .

Quant tuit pleus de mont bel offre

Qu'el avoit ja tot son tresel 4060

Quant fu en son royaume

Orques n'en fu nule si sage ,

Si li parra et apparut

Une robe de soie de mont

L'et mont beie et pleue .

On the way to Mainz, Liseur matures her plans . Arrived near the city she discovers as much of them as pleases her , very clearly . song later :

Tant a erre , qn'a la joie 4183

Quant de Rome sont mont

Quant fu en son royaume

Quant a se en son royaume

Quant de Rome sont mont

Quant a se en son royaume

Quant de Rome sont mont

Et si li vol de ci reprendre

Que de la ou mes freres maint

Et ses oncles, qu'il m'en estoient

Plus qu'il pona en sus d'eloc.

Plus qu'il pona en sus d'eloc.

And the next morning of the festival the women of the young
people, Liens is told that the emperor consents to a wife:

Et la bele: "or l'en conseil Dece 420

Si com il set qu'il est mestier!"

Mont paraitre en l'air

Se ce ne fust pitance chose:

Larmes plus cleres d'ore rose

Li courrant une larme

Car c'est toz, ce li est anis.

Se Dex n'i fet miracle apert,

Li guet a double estre la fente

Et de o'ore et de son frere.

Li cuers li diant trop de sa mere

Par coi cez larmes issent dore.

She calls the knights, her servants, to read her a trusty & gentle who might bear
a message from her to a great man of the court:

Beal au vallet bel et gent: 4279.

Ne m'avez pas oublié.

Si partez cest affiché,

C'est bien et c'est convenu.

Et j'ay le grand plaisir.

Si li direz que li ami

Sa chasteleine de Dijon.

Ortes en trestes mardi

De Dijon, fu venu a lui.

Li cōr does not go half length in critical business:

Beal la puele: '4e sai bien 4299

Qu'il la puele longuement;

C'est bien et c'est convenu.

Et li cōr fu li cōr.

Et li puele fu li puele.

Qu'il la puele longuement.

Si li cōr la chasteleine

De Dijon, fu venu a lui.

Qui est bien que li rois
 Qui est en son royaume.
 S'il vs met de plus en parol, 5017
 Dites qu'il ne vs rouvre ore
 Plus de rien a dire.
 Or trest trest li est qu'il le vie.

Le message de li rois a li duc —

"Ele dit que ferez et que sages" 4426

Biaux amis, fet il au message,
 As tu encore point d'estel?

Le message de li rois a li duc —

Ses douz cuers fiz li souleva 4407
 Enormement ou ventre de joie.

She mettes ceuz qui apparence si court:

Onques damoisele, selon ce 4359

Qu'ele estoit triste et dolente,
 Ne out plus bel metre d'entente

Li duc de Bretagne —

Qu'el qu'il moutet, la vailliez 4493

Et il qu'il s'en vint

Où il donna à la bijoise,

Le bon et le mal.

Il auel a. II. castorez;

S'ot en ceccun une esmerande.

Puis que Rute als grez fiez ne ande

Mout, qui fu sur Olivier

Ne fist fem tant a frouzier.

As she rides to court, Lancelot's bearing is perfect. The men in the street
and the women at the window are all staring.

Tuit li richo lozins dou change 4529

Se sont encontre lui leve'!

Mout ont tuit li bonz lozins

Sa simplice et sa contenance.

Conte: "On m'a dit de Lancelot

Ne tirant cote en fer."

Il ne portoit les brues coupees

De mailles qui sont en fer courtes.

Il en a les brues qui sont en fer

De longes en une et en deux;

"Car il les portoit courtes."

Bontez bourgeois, "qui vent fene?"

He! Dieu! car p'ceste dame!"

Par ce qu'il ne croient qu'il n'i faille,

Sachiez de son sans devinaille,

En est .i. foi en esmaiance.

The young woman of so great beauty and grace comes into the audience
chamber escorted by the two knights, her friends:

Sees, ccc. L'ont au loit monstree, 4590.

Qui ne devent pas son esmee,

Uns dient tuit: "Vez moi, vez moi,

Uns ont en chivalier esmaie!"

Sees, p'ceste dame, 4591.

La en arrier, par esbavaler,

A le court le bon roi Artur,

Qu'il al qui t'ont a corte

Que n'est il en chivalier.

He! Dieu! ce n'est pas de 1615

Sees, ccc. L'ont au loit monstree,

Qui ne devent pas son esmee,

De l'usage de l'écriture à l'usage de la plume

Una grande casa: il cuore di casa

It must not be a real fact

L'ère qui des ix li descent 4630

~~From Long Island and Connecticut in 1860~~

Therefore he not yet appeared. He is in room after dinner

struggling with the question of the feeling of the before and after

1. On that, Phoenix of August has just arrived:

3rd & 4th years. (Hess, 1983)

My dear little ones!

Dear Hugh kept at Cambridge in former fall

Si dolente, si esplorée 4695.

Comme dit le proverbe, le monde

One five one five five one five five

James A. G. B. 2, 1891

Quoi! des conseils de la chambre

Qui ont vu la chambre

Qui ont vu la chambre

Chaque jour plus parfait et plus beau
mots :

Elle avait tant son bras 4716

On ne lui chaloit de tréceci

et s'efforçait de le voir 4717

Des ans leur chance vint

Le chapitre de son œuvre

Qu'il se vint de son œuvre

Le chapitre de son œuvre

Le chapitre de son œuvre

Elle se penche courtoisement vers lui et se penche vers lui
Elle se penche courtoisement vers lui et se penche vers lui

Le chapitre de son œuvre 4718

V. ans l'œuvre de son œuvre

Le chapitre de son œuvre

Je ne sai pour quoi ne comen

Elle se penche plus bellement

The claim his man afere.

Sien's charge is that the seneschal, at whom she points (as doubtless
 the poet would have her do) is not the man who is the subject of the
 poem (the seneschal of the king) but a different man who is not the
 same as the seneschal of the king.

"Et celement au seneschal, 4774

Et m'over et mon fucelage

Et de mes jouns le damage."

Atant se tect si ne dit mot.

The seneschal gladly denies that he has ever seen this woman, or
 knows anything of her.

"Orz que dit li seneschans, 4798.

Sez l'enferme, "il le us mie."

- Certes, sire, c'est vilonie,

Mais li seneschal n'est pas vil.

Par son, par son, n'est pas vil.

Vo seneschal n'est pas vil.

Qu'il seneschal n'est pas vil.

Atant se tect si ne dit mot.

Et de mes jouns le damage.

... de quelle façon
 ...
 ...
 ...
 N'est pas encore tiz déliné 4818
 Li seneschau, bien le sachiez,
 ...
 Ses dras amont et toa chemise".

It is found that the seneschal does in very fact wear the things specified.
 He is, in consequence, tried by holy water and found innocent of the charge
 brought against him.

"Damoise," fet l'emperer, 5018
 ...
 - Cil dont li chere chantent es lires,
 Set la gestals, ha de bonaire,
 "Set bien tels cortisies fere,
 Et ardiere cians qui a bien ventent.
 ...
 ...
 ...

187
Que demandez vs ?

Don't ne m'avez vs ?

Et li autre en ont tuit chanter: 5090

Seulez tuit vs mener a la flor d'or

a la flor de loz

For Dece, l'aveu

En la De l'aveu l'aveu

The author at his desk in the quiet cloister must have touched off this sparkling scene with a great flourish. The confusion being a part of the story, what the author wanted to say by putting it in the mouth of the monk is not the same that makes us regard the Roman de la Rose as so extraordinary a work. Another recluse from the world, he of Cortado, might well have been glorified with this story. The ~~author~~ ^{story} is a mixture of devotion and a certain nobility and spirit in the form that stamp it as a part of the literature as we have heard of. The character of the story, for instance, is quite original. In the midst of the most common

1) cf. 11. 8-19

Cer ainsi com l'en met la graine
es ches for avec les es fers,
Einsi a il ches et com mis
En cestui romans de la Rose,
Qui est une noble chose
Et o'est des autres si divers

et bolez par liens de biaux vers,
C'est liens et fers et vers
Ce rachez de fi et de vers
Bien a cest des autres vers
Ja n'est n'iert de l'oir lessé
C'est un vers de l'oir lessé

with the fact that

Vierge, that is young girl in the
Mount, qui fu sœur Olivier,
Ne fist jame tant a proisir. 1)

Young, we know, she is. She is not to be compared - She is separate, to be judged on her own merits, as she herself would wish to be, independent as she is.

In the first place, with Lier, we have a woman who is
isolated, however, not by the fact that she is young, but by
her being highly intelligent and well educated. She has a
strong atmosphere. Lier gives to woman's stature of mind and body un-
concerned with the questions that so agitate Venice, and Sordano, and
the two Melins. She is not of their rank and escapes their limitations.
She is country bred, of a strength and sanity that sometimes comes
plainly living. Count de la knows nothing of until the occasion of
her being about Paris, that Count de la has nothing to teach her.

Lier, we gather, is the daughter of an excellent, if not
outstanding, and wealthy family. 2) We are, of course, in
conflict again? The count and his wife have managed well the
small estate. 3) They have taken pains to bring up the daughter of the

1) II. 4499-5001.

3) II. 784-86. 4) II. 760-771.

2) II. 3252 - La dame estant devant la table - cf. II. 3265-70; 1130-32.

household in all prosperity. They have not allowed her to be in the com-
pany of men unless her brother be present also. Sister has spent her
life in the best of health and with plenty of friends and a small
brother to shrink for and with her, a good mother to love, learn from, and make
gentle sport of. It is a self-contained, happy family. Even the
most plain that Sister is a cheerful young woman who
understands men. Instead of going into catenagories on the
ramparts and all long and say that no other is a really in
strong. And when Aquilano asks her to sing, she is not back-
ward and coy - she sings and has done.

A time of trouble comes to the cheerful household. The
daughter's good name is endangered, and an occasion arises when
for the family is about to turn to shame. The good mother has
talked unwise; an enemy has used her words. Sister is equal
to the occasion. Her thoughts are all employed as to how to meet
the need. She does not make it merely complaints.

But she is great and resigns

For men it is any day that

She has faith in God, and such complete faith in herself that
she takes her wedding clothes with her on the journey, ^{which} that

decide whether she shall be Empress or be pathetically disagreed.
Nobody tells her what she intends to do. She is of a sort that
judges things for herself without consultation.

On the journey she works out in detail a clever plan of
action. She will make herself to appear with her brother
until she is fully exonerated by means she is sure will be ef-
fective. She acts on the principle that a villain like the
Duchess can be easily appealed to on the side of his
vanity. She has had some time to consider that to
come with a plot of her own design. Why not let
him into a snare by flattery on his constant insistence to
show her around? Again she thinks through thoroughly of
the war she is to wage; and yet again when she gives the messenger par-
ticular directions that make it impossible for him to go wrong, if he is
at all a completion. The messenger follows her instructions to the
letter, and the Duchess, with a large smile, gives on the dan-
gerous belt.

Simon's knowledge of human follies includes knowledge
himself. Her self-control is in line with her other qualities -- reason-
ness, humor, and clear-sightedness. Truly to be able to face the an-
1) 11. 3233-36.

from moment. her appearance - so simple & so courteous - is
so striking that she makes the others forget the business for which
they are come out there. ¹⁾ The women along the way as-
tonished, with one voice that the Empress could have better than
make this her first appearance. It could be an equal necessity
that he should have seen her and her face. The women
were the chief of the house. They might be considered as
charitably to anticipate for

L'ère qui des vœux lui descend
Ne la faisait s'emblir non.

But we know that she the King's son the

The Empress appears. Lise's with are not dulled by her un-
wieldy surroundings. She at once places the great man ²⁾. Her behavior is in-
finitely. The Empress is already impressed. She states her view, how-
ever it is well that she could not have shown to better advantage

S'ele just as low

It is a big fellow coming down.

She changes the subject with entire moderation. He does the
changes. She carefully repeats what it is he says and of course
keeping the secret to himself - that may be found after her in a room -

action. Plainte spéciale au Procureur général. Défendeur est assisté par son avocat infaillible mais un personnel infaillible, lors que plaintiff reveals her identity. Cause célèbre!

Je ne sçai pas coïne comment

Il faut plus blement

En clair des actions après.

83)

L'Esoufle (c. 1215)

Alis — It is remarkable how, for the time, the
author of the Book of the Rose or le Livre de l'Esoufle has chosen
to write a book on a subject which with the best accuracy
describes the life of a group of people in a small
district of the Province of the Middle in which there is by
no means the plan — the purpose being to give in some sort
the history of the Province, from childhood, that is, to happy
marriage. In the meantime, things are happening which
have been said before, give opportunity for the history of what is
the quality of resistance in a situation the Province may
force.

1) f. p.

The author of this life history is Blount at Blanchefleur
(fourth quarter of twelfth century.) Two children of the same age
grow up at the Spanish Court - Blanchefleur, a French captured
daughter, Floris, the son of the Pagan King of Spain. Floris
and his fair companion learn from the same books:

Siens liens liens

Siens liens liens liens.

Siens liens liens liens liens.

Siens liens liens liens liens.

Siens liens liens liens liens.

Siens liens liens liens liens.

Siens liens liens liens liens.

Siens liens liens liens liens.

Siens liens liens liens liens.

Siens liens liens liens liens.

Siens liens liens liens liens.

Siens liens liens liens liens.

Blount's friends show her willings and all Blanchefleur is a slave.

The plot unfolds and she and Floris become reunited.

From then on the story. Melior and Guillaume (Guillem)

1) The list of the names of the authors of the work.

2) Blount at Blanchefleur, pp. 11-12.

careless of love, however, until their fifteenth,
de Palencia) are born companions, with what results - de Palencia
is apparently of higher rank than Gualtero, among the nobles
- de Palencia at Blancafort. de Palencia is in love - winning of
Blancafort and Gualtero de Palencia. Blancafort is
where the author was, makes Alis to be the daughter of the
Emperor of Rome, in his version of de Palencia, Gualtero is
only a count's son. The brooding of love is emphasized in
de Palencia as in Blancafort. Alis and Gualtero
with Gualtero - de Palencia (Gualtero de Palencia), become
separated during their elopement of flight. Blancafort and the
story has to do ^{largely} Gualtero with Alis returns in Blancafort
Blancafort and in Gualtero de Palencia the hero is the
Moorish figure. de Palencia whole not original -
original. is so in treatment of detail and in the prominence of
a heroine at odds with fortune.

As said, Alis is the daughter of the Roman Emperor, and
superior to whom Count Richard of Normandy has been so useful that the
Emperor gives him a wife, and pledges his little daughter to Count
Richard's son, Gualtero is brought to Count at the age of
three. His mother is loath to give him up:

1) cf. W. B. E. Cliges, p. xvi. de Palencia. 2) H. 1664-1672. cf. de Palencia, 4507-4512.
3) H. 1674-1721. cf. de Palencia, 4513-4514.
4) de Palencia, 4514-4515.

La dame fu près de fuener, 1916

Mais ce lui fait auques de bien

K'elava honn et Grant ben

322 and 1 April 1962

Et si est bien que l'enferme.

Et la roïne en seront lie'.

El. alb. et confusus 1920.

[illegible]

Deuxième Partie. Le balai.

On a month 4th of Apr.

Quercus alba, L. No. 1192.

Dr. G. Williams, 100 N. 1st St., Wash. D. C.

It resembles only a few.

On examine l'enfant malgré 1962

For Charles & L. Smith

Med. Soc. Wash. D. C. 1884.

De ceux qui'ele a tel compaignon

L'aire et la base for non

1) cf. Guillaume de Paleme, n. 700-705.

When the children are six years old¹⁾, Alis begins to be self-conscious, earlier than Melior:

La damoisele ne haist mie 1986

Por da maistre ne por da mere

Que ne l'ofiaint ami ou frere,

Sare por couvrir l'autre non,

Si que tot cil de la maison

Li fait plus chier que son cors,

Mais que son cors li fait color.

Un esgardet des liex est,

C'est la mere par se'il seüst mieis

Si que des nons li fust plus dolz,

C'en fust pouspous et .i. sanglous

Li fust enu le non d'ami.²⁾

Et li oel li sont fies demi

Apetisie' de fies angoisse.

All this argues badly. On the other hand, Alis is kept in a healthier frame of mind than Melior, because she takes part

in a quite different spirit. What she has in common

with her father is far other than the literary pursuits

1) cf. II. 1764-67; 1800-1801; 1976.

2) cf. Chigés, I. 1413.

q. Blanc et Blanche ?

Si d'aujourd'hui avait s. maître 2018.
Ne li' aprent de l'ancien,
Par son art ne li' fait il rien.
Mais par son art granger il est
Et quant il est avec d'amie, 2026
Mont la set servir de brice dis.
De des', des ches', de gins parler;
De ce set il tant que nus plus.
As chens li' aprent le acuplus,
Et a tenir esue et lances.

Who, then, is early accustomed to nearly aprent. Who is accomplished in worldly arts, among them that of pleasing with favour comp. mode?

Mont par sot amis agens 2052
Par bien parler et par larges
Belle. Belle! He! Mon, on set se
Le plus par et le plus cortois?

q. Blanc et Blanche p. 10

En son temps, car et qu'il se
Furent ondoi' de bon aprent
On lui avient pour le
Plus ancien en parlemens

Et conseilier avant le grant
En l'art, y a une 2e art.

En sont mout lie', que c'est raisons :

Mout lor pot bien chanter chascuns

Et conter costes d'aventure.

Quant li contes li chascuns

Portans l'ami et l'ame ;

Et sachiez bien que ne veut mie

Sant attendre c'aucuns li quere :

Bel anel ou bele amosoniere

Ou ataches, quant el les a

Baites, tos li premiers les a

Qui li demande, et ventiers.

Count Richard dies. The empress persuades the emperor to give
her the plan of marrying their daughter to the son of a
count? Guillaume is forbidden Alis's quarters, who^{he} has for
long been much at home. Alis is troubled, not desperate :

Je n'en ferroie pas mil lires 3232

De besans, qui me les dovoient

Par autre prendre. En ai je droit

Quant cist me pleist? S'est heint Page,

S'arons ceste' l'us nos esges

Roni ensemble et jor et nuit.

— — — — —
 Ga tant com j'ai el cas la vie 3240.

Se je ne l'ai, n'arai Paron.

— — — — —
 Ne tant, n'est ce qu'on dit — dans l'acte

Que je ne fis rien encorhier

En son, car il est tout comble

S'il onques but ne ne mangé

Il ne me vit."

Apparently to see for himself. Louis Guillaume does what he is told
 or not. He sends a messenger for him, while people are at work.
 Guillaume comes in back. After kisses and tears on both sides,
 he speaks at length concerning his fate:

"Car c'est grande la distance —

Par us que par nule autre rien."

Cele l'esgarde et se mit bien

Il n'est n'us hom plus a malaise,

Et el n'est mie mont a aise,

Ne l'bien semblent qu'il li face.

— — — — —
 Ne s'prouve l'un et l'autre

And comment que le fons li
 plus a l'onneur. Or n'avez vous rien de
 Guillaume becoming Count in Normandy, if he has had any
 and for the further interest

"Dame," fait il, "de notre terre 3488
 Vient de chanter, comment
 Que par le fons li plus a l'onneur
 Par prier qu'il s'en relect,
 Par Dieu, ou qu'il i envoie
 Son fil par avoir sa conte."
 — Comment, fait el, "bons amis 3520
 Cuidez vous dont que li Normant
 Vos preissent mais a creant
 Par faire conte? Se c'est vous
 Mes cuers qui mont est tain et
 Sont il se ont li Normant."

Guillaume assures her that it is his belief they will re-
 ceive her kindly in Normandy. His replies:

"Ne par pere ne par avoir 3530
 Ne l'avez que je m'en aille

Alors.

Dans, entendant
une fois de la Paroisse.
- "Dont", fait il, "c'est votre tour."

Et est celui qui fonce 335/
Alors, je me suis penché
Et il me retourne cet air
Moi, segment est et faire
Et tout se vaillant par la terre,
Et d'un en quignon, a ce tour,
Nous en irons sans nul respect." 2)

Alors il est en son tour, et le tour de la paroisse. Cont-
munt. Et est de la paroisse. Alors, il me
dit à son tour. - "Dont", fait il, "c'est votre tour."
Et est de la paroisse.

"Dont", fait il, "c'est votre tour."
Et est de la paroisse.
Vendredi, c'est dimanche.
Et est de la paroisse.

1) cf. Guillaume de Palerne, II. 2865-67.

2) Id., II. 2964 ff.

Tantes forser a mon arçon 3600

Les besaces ou les boucias."

Not until Glorieu definitely leave, but she also knows her
highly intelligent:

Bians dous amis, malgré les cians 3600

On ne s'entend. Les farouches

C'est je se bien a farouiller

Nostre vie en ma farthe

On ja n'en sera fois menthe

No farjone l'empereur.

Je n'en doi pas faire non plus

Ensi trespasser sa fiance. (1)

En cui croit il donc fiance

Non non non qui s'en de de cher?

Ce disoit ele far escher.

While Guillaume is on his errand in Normandy, Alice is not
idle:

Elle avoit la quinzaine toute 3790

Ensi en amasser unie.

The fortnight is spent, the critical night is come:

"Belle, bon nuit une lie" 3011

Fait la mere, "intret coucher,

Qu'on n'ait en la son tout a l'heure

Comme on ne peut pas..."

- Douce mere, a Dieu vs comment'

Elle le fait et en au fort 3022

afant'gie a - de la fin'

Coiment' et sonel d'est mise 3860

Sous le son lit, sans faire noise,

Passivement. Mais qu'il d'en vise

Elle de chance et tout et la.

Et sachieo bien qu'il n'est mis

En grant gaini a l'heure de nuit.

Plus en vait en la nuit 3870

Plus d'heure en la nuit

Des paroles'

Tout le lit de l'heure de nuit 3880

Ne s'en vait en la nuit

1) cf. Ancasien et Nicolette, XII, 2. 11.

Elle vaît ouvrir par selonc
 Son cuer une grant fenestre
 Mont par estoit sage et meschie
 De son afaire aparcellier :
 Mont vint à son volente
 Ses linceus entre le filz
 Par où ele s'en velt aler !¹⁾

On the point of slipping down, she hesitates :

"Vels tu houni tot ton liage?" 3910.

Mont a grant bataille et eni pas

Tute son et saun et saun

Zeit la bele : "Qu'enque je pens

Cele escoute et la et les vers 3918.

Et celui qui la s'attendait

Il ne vaît rien, au filz en pas

Elle est a deux fois en vint 3914

Montée en la haute fenestre.

Le filz ne t'ouvrit le bag de la

Suzant le filz et saole.

Montée en la haute fenestre

Il ne vaît rien, au filz en pas

Elle est a deux fois en vint 3914

1) cf. Amorosi et Nicoletti, XII, 11. 13-15.

En. de... à ton...
Fait sans raison. Qu'est-ce? Ah!
Ahh, n'est-ce pas? Longue?
- Oh oui - or ne fût-ce onques
Telle a soi tel découverte!
- Par soi? Mesmes m'est venue
Ouvrir, si je ne m'en vire.

Alis and Guilleme get safely away. They lead a
pleasant, untroubled life, slipping in each other's arms as
refreshment. One day, Alis in a sleep, a Mite (a small fly) flies
off with a ring a present to Guilleme from his Alis. Guilleme at-
tempts to catch the Mite and in his pursuit of it runs away. He
comes out in a small boat on the water.

"
C'est qui m'est venu par 4660
Et tout mort u il le m'aurait par
C'est nous : je par moi total 4678
Kil m'a l'usage, et par
Le K... et Guilleme
Fait par le grand m'aurait.

C'est le vin que, dit le moine
 Et le fait par sa force fait
 Et ainsi le vin fait
 Qui y est bon que le moine
 Et ne peut pas qu'il ne le fasse
 Ici mon herbe et mon vin

Cher moine, après avoir fait le vin. Et le vin
 Note le moine, les moines :

Et le vin a monté le vin : 4726
 " Que le vin, le vin, le vin
 Quant on change le vin de vin
 Et le vin le vin est bon
 Un vin bon et aussi bon
 Des vins que je serais
 A l'un des vins que je serais
 Un vin le vin est
 En mon donaire, et qu'a c'est
 Que le vin m'a été laissé ?
 Par malheur c'est cela
 Vers l'air de la fontaine

Ni mont estot rade et virel ;
Tress'en va qu'el ne se veie.
Après dist : "Dieu dant qu'je n'ave
Pouri de faire tel outrage !
Que s'il, par oquel on se arge
M'a laicé et o'el s'en va.
Il n'a mais gaires jusques la,
On j'el s'ennai après par trace."

She goes to bidle her mule —

"Sasse!" fait el, "quelolor. 4752
Que beasins me fait estreindre
De tresser et de mon grain metre !"

She faints beside the mule, and then a passer by finds her
Thus men asks questions :

Cele est de respandre mont l'ente 4796
Por ce que ne set qu'el die i)
Et ei li puis bel et gent, 4800
Por Dieu, qu'ele laist a enquene
Dont el vient ne de quel terre
Ne dont el est norrie et neé,

1) H. Guillaume 3 Anglo-Norm., I. 117 ff. La Monnoye, I. 1211
Norm. et de la Vallée pp. 60-5. Châlonais, II. 6307 ff.
Dont el est norrie et neé, 1191 ff.

Que c'est qu'il en est amencé

Enforte d'ouner et son hon.

Bien plus, il en est fait 4848

Pu bien de mon autre d'ami ?

Et en plus de mon ami,

Un en plus par en d'ami.

Tout le plus qu'il en est fait 4848

De son ami en plus

Alis keeps on to the city of the Region. He begins with a poor old woman and her daughter, Gabel by name:

Au son per n'est plus de richesse, 5227

Mais au coucher par la destine.

Els (Gabel) sent bien que la bel est 5238

Jeû maintes fois plus a aise,

Et parma toute la maison.

Els a fait en la que d'atour

From among her effects Alis has picked out clothes brought in from upon the sorry bed. She invites Gabel to share in the clean linen.

Gabel is shy. Alis insists:

Le plus, le plus, le plus

"Quirons nos encoi plus ensemble."
 Sans li prier que ce ne samble
 Qu'ele se glori de li couraier.
 Lors li conte tot son couraie,
 Ke ele out et out ele vout
 Et se li dit que se s'aveut
 Ke ele nulle cete se compaignie
 Jamer feroit que avec ele
 Il n'aveit ne avec ele ne bon
 Car ele n'ait fait, ce se li dit.
 Se grace n'aveit, la delivrance
 Bonement la prier en florant,
 Ke ele out bon et se mantenant
 Ke ele se flouillonne fait.
 Ele se traist plus de li
 Se la veue, se li dit.
 Pour la veue se li dit
 Se conqueit se que ele li dit
 Qu'ele fero sans contredire
 Se vout se li dit.

Alis par l'oubli s'égare les yeux - devant q. d'indesinables - Me leur
nouveau le found. Alis thinks of ways and means:

Saint el: "Isabel, ma belle 5412.
Je crains que nos querons la biche.
Endementiers que je suis riche
Ne croient il faire autre chose."

Answer Isabel:

"Quel amour est d'homme chose 5413
Rien n'est en cet ou il se passe.
D'un tel bien, se peut-il faire:
Alors a Montpellier manoir,
De l'univers la. il me voit
He lui souffre a notre affaire.
De l'univers, de grande force
Des l'univers je lui enlève."

Alis lui just- lui disant tout est en son sein, dit-elle a Rome:

"Il n'est jamais en mon cage, 5431
Car la haute de ~~de~~ l'univers
Dont je suis a tout grand bien.
En pleurant dit: "Il n'est en mon sein"

De mon lignage ? c'est du maïs,
Quant il m'estuet a mes. 11. 11.
Jamais dont je puisse vivre."

The house in Montpellier is rented. 415 mistress stays
her own by attention to practical affairs:

Et l'ès droit la grace eue 5486
Des chensiers, des damasiens:
C'est par bon sens et ses joies
Elle fait les comme il devraient
Et le fait tout plus honneur 5006
Qu'els aime Dieu et cruent e l'art.
De quelle ce qu'els savent
A lever les chies as hauts homes. 1)
(Ne curies pas c'on li salue 5496
Qu'on ne s'ait quant on li done)
Que par elle dont on dit
Bonne de bien ne leur chief.
Pendant le cours de l'écriture 5501
"Note la même et l'autre

Et les deusoirs bel et gent :

Et les deusoirs bel et gent :

Et les deusoirs bel et gent :

Des autres gens n'estoit nus contes.

Des autres gens n'estoit nus contes.

Des autres gens n'estoit nus contes.

Des autres gens n'estoit nus contes.

De faire qu'on a gens d'est plaire

She diplomatist courses with her friend her progress with the show
and of winning favor :

I. sois d'est la bele vanteé 5538.

A upabel, sa bone amie,

Et d'est qu'en la vile n'a mie

III. dames qui soient de pris

Ne d'est de la vile n'a mie

" Mais bien d'est de la vile n'a mie 5546

Que nos veniames ca manoir,

De la Dame de cest castel :

De la Dame de cest castel :

De la Dame de cest castel :

Ne l'en a pas dit de tout.

Et si m'a on dit qu'elle amô,

Ne l'a pas dit qu'elle amô.

Elle l'a dit à son oncle le duc de Bourgogne
Dimple or luv of cunning embroidery work. Upon a time, she and
Isabel call at the castle:

Sait la dame: "Bien veignies es .5623

Mont es fies petis de nos

Ne se pueron m'este amô.

Vain

Mont es fies

Ne se pueron m'este amô.

Ne se pueron m'este amô.

Et ne se pueron m'este amô.

Ne se pueron m'este amô.

Cele qui mont se fait d'amie.

Sachies qu'elle ne l'a mie

Ne se pueron m'este amô.

Mainte chose ont amontie .565.

Monseigneur, vous m'avez dit

Entre des .ii. ans qu'il est huit

Ne mis avant les bœs joies . . .

Ne se velt pas hastier de faire 5657

Son present la plus delonaine

Qui fust en la crestiente'.

The entente cordiale being established, the wished-for concession is in the way to be demanded:

Quant la pucele a, ce me samble, 5710

Adress a la Dame courtoise:

"Dame, fust ele, 'ce m'amei',

Se il ne fust, ne m'amei' :

Mais d'un que n'est pas d'un .

Se il n'est pas d'un .

Il n'est pas d'un .

Ne fust ele, ne m'amei' ?

Se il n'est pas d'un .

Se il n'est pas d'un .

" Dame, a Dieu, or nos en vions, " 5728.

Seigneur de monsieur S. Gile, an intimate friend of the château
It comes about in a well-arranged manner, that the Count's
wife is well-bred lady, with the to make
Gile. It is an opportunity also does not neglect; she has grudge
to the simpler folk of Montfeller:

Mont fist Aelis que contesse 6038
K'ele ala par tout le vienes
Un p'etite de melle

Tout ce qui prend le d'essence
De demande de grandpère

S'ele doit mais rien a nulun:

Mais l'ame par le vent d'air

De son par le vent d'air

Un petit d'ame. "Qu'est-ce que c'est?"

L'ame, c'est un peu d'esperance?"

Ne cuit pas que il fust son onques

Si n'est l'entendement.

"A Dieu soit el, u qu'ele vive!" 6070

Dont tuit li est li fol et li sage

of the savage young man comes to the Count in the train of his family!

Chanson de la chanson

Qui li tournoit a grant despit.

Quant il est o da seule gent

Quant il est o da seule gent

Il fait faire grant fu et gent

En la canche u sont les pucelles;

Si d'en va la jus avec eles

Manquer son fruit et saisir.

Maint le dant de la chanson

La pucel bele adis

Après souper, quant li cuens est

En la canche par son despit,

Il se fait pucelle son fruit

Il se fait pucelle son fruit

Il se fait pucelle son fruit

Il se fait pucelle son fruit

Quant la canche est a grant fu

Il se fait pucelle son fruit

Touta l'assemblea' ha' fu
i giust achis la cortese
E' a son destra brasete' 7054.

Parmi les millions de sur-
 le-cote qui souffrent
 Mieux que les autres
 Que qu'il attend en deduisant
 Le grand qui n'est pas
 Entre tous les autres
 Le est de faire sans

[illegible]

Quand la belle a vu le non 7260.
De Guillaume qui tait son nom
Elle finit par un long et douloureux
Encor oublié son ami.

De la en de siet enmi
Entre la contesse et le conte,
De la en de siet enmi
De la en de siet enmi.
En va toute sene par faire par
Son duel par ce c'on ne la vie.

The good countess hears her weeping and goes to her:

Sait el: "Ma bele, comment? 7364

(L'us nus fait ne dit nul lai?.

— Nemi vris, mais je me deshait."

"Par coi?" — Dame, par mes amis

Que j'ai si tos arriere mis,

Par que ne desait ne vult m'amer.

Or vris com el l'en desvrie

Celant l'ami des les amis.

Guillaume joins the countess and the lord. He brings her to the group
of lords, none for the others of the group:

Ne cuidies pas qu'il eüst honte 7364

De l'entree par le lord

— , bone nuit, et bon soir,

Cele qui dunt estre sa femme
Ne set mot qu'il soit des amis.
El ot la teste cresp'e et blonde,
S'ot. i. Poi levé les cheveux.

Wagmillan tells his story, her story too

Bele Aelys ne disoit mot. 7524

~~Elle ot une robe de chambre~~

Puis se fense: "Se jou l'acole 7554

Et ce n'est il, jou arai honte."

Alis is never greatly given to impulse, but the outbreak
of her adventures, Love and Reason hit a little:

"Comment et vostre amie a non," 7686

Sait la contesse, "vians amis?"

Sait il: "Elle ot non Aelis

La pucele qui tant m'ama."

~~Comment elle ot qu'on se la nomme~~

Qui plus l'aime que nous qui vive,

Voient le conte et se aent toute

Le conte plus subtil.

"Et va! bien frère cui j'accorde

celle chose que tu m'as demandé?"

- Mais vous, "fait il "qui m'avez mis

à bras au col de l'abbaye?"

Qui estes vous?" "Amis comment!"

"Je ne me souviens pas?"

Je n'en suis pas certain.

Sait la contesse al Conté: "Or est ce

Grans honours que Dieux nous a fait!"

She tene is come fu alés li ho adien li S. Gile:

L'age de ses brans oes li meill 7998

Dusqu'il menton toute la face.

Il est bien raisons qu'il face

l'grant fait de li poele de la face.

Qu'on a par son li.

Ses jors mont grant honn portee.

Et ne li fait don ne promesse Boes

De jorans ne d'or ne d'avoir,

Mais de ce qu'il doit avoir

Plus chier: De que estent ce donec!

1. Le jour d'aujourd'hui

Quel le cœur d'un homme, comme il est
Le cœur qui se me parle !

Comme il se parle, fait à l'âme
Le cœur, ce cœur, ce cœur, ce cœur !

Voilà l'âme d'un homme, 1864

Comme me l'ont dit les hommes

Me l'ont dit les hommes, me l'ont
dit, par là, le cœur d'un homme

Et l'ont dit les hommes, les hommes

Et l'ont dit les hommes, les hommes

Comme il se parle, fait à l'âme

Comme il se parle, fait à l'âme

The Count of S. Gile goes with the party to Rouenby, 1865
Comme il se parle, fait à l'âme

En pleurant distas repaires; 1862

"L'êtes bien à ma dame et m'ami

Comme il se parle, fait à l'âme

Comme il se parle, fait à l'âme

Comme j'en suis sûr, et tout m'arrive
C'est la même chose, la même chose
Si qu'on la baise près à près
Plus de 10. fois tant en montant.
"Est il cuers cui jou doit tant
Aimer comme crus?" fait la belle.

We are after the first allows this to show so much feeling
of the world about the King & the thoroughly common man. It
is, of course, bourgeois through and through, as little of a princess
as Grace O'Brien thought Benjamin's first daughters were duchesses
which is not being that bourgeois of a princess to the point
not very like other women. Only, I think we can perceive that
the bourgeois has placed his bourgeois woman at the
bottom of the bourgeois world, making the romantic vision of
that world, that is, at the bottom of the bourgeois world of the
the world, bourgeois to the bourgeois life.

Alis and Siénor are both managing women. Put them
anywhere, subject them to any trial, they would soon have the
upper hand. Siénor does not speculate, neither does Alis -

with the countess at evening, difficult. The countess is an admirable hostess, and a very good friend. She is a refined thinking woman, and one real friend of Aliso's street life. She has regard for Isabel, who does not lose by her mistress. But we recall that this almost the moment she sees Isabel, is of the opinion that here is the companion she wants — a sensible girl who will do her bidding. Aliso is a judge of character, hence a great part of the tragedy she is playing back by Guillaume —

"Le bonhomme, un jour, se dit"

she reflects,
"Le ont bien l'ameingnie' les gens." 1)

The earlier school of our novelists would have been amazed at the combination of love and business sense as we see in Aliso. Guillaume pleases her, she would rather have him than two thousand lires de besans 2). She questions him sharply about the likelihood of his coming into his Norman estates. Satisfied as to that point, she is ready to elope, and Guillaume is thinking for himself, for the time being, he shall give them, and while he is gone spoils the Equipe

1) N. 4708-9. 2) N. 3232.

to such a purpose that she and Isabel live more than
two years on what she gathers together in a fortnight. Her
mind is so clear that in the excitement of hanging on to a
rope, made of bed clothing, she takes time to convince her-
self that she is wise to slip down and join her lover beneath
the water. When she is in the water she is in a
daze.

"
The first of the three
the first!"

the monthly recounts what ~~might~~ have happened, during
which: they are about under a week, and then to the boat
mules. Argah, she has been deserted. She comments with bit-
terness on what she has gained by putting off desks for home-
after and what she has lost. She is in the
Suicide is out of the question. Going back to her parents is
out of the question. What she does, after a determined
search for happiness is to wait a long while at the top of F
body clean, and wait for being

A long time at a time to wait.
Isabel spent her time in waiting for him. She will be

of no such proposal. She could not be content to sit with
her hands folded; she must use them. We are notified
that in the morning we found the night

from dawn to the morning, and all the
for one grand coup. Ah! he is here from day to day. She
continues that the rising sun shall generally find her better
placed than the setting left her. Everything takes part
with her, "on her errands run all breezes." She has no
patience with failure. No longer Princess of Rome, she will be
Princess of Montpellier. When Montpellier she goes to fight
her next war. After all she does with her fingers, she
cannot wonder that she can see her get along with
all to strike her that can force her to fight, for
there is no other way in the world. She is truly the
Princess of Montpellier.

Tristly the Princess of Montpellier before she dies? There is no
in the world such a woman.

L'Ecoufle is a novel of sense coupled with no great
sensitivity. Walt Whitman used to glory in singing of law-
mowers, threshing machines, naval stores, and the like. He

223.
don't the author of L'Esquif figure himself on having
outdistanced the idealists. He has given us a strong story, with
here and there a touch of poetry. What he in part intended is
well done - the exposition of how a clever woman can make
her way against many circumstances, never compromising
herself. If the author had not thought him
to justify the title of the book, the same might be said
of Galant de Bretagne & Galant de Bretagne.

84

Galant de Bretagne (c. 1280)

Esquif — Whether or not Prof. Everett has pointed
out a connection between the two is the matter of both
and Galant de Bretagne²⁾, these two French romances with their similarities
and their differences, furnish to my mind distinct proof that there was more
of individuality in the Middle Ages than is commonly thought for. The
author of Galant undoubtedly used L'Esquif as a model at a certain
stage of his work. The character of Esquif, like that of Galant, is
sketched in for all essentials early in the story. And both novels, I think,
show a skilful use of plot & character.

1) H. 9098-9101 — Si di c' on ne doit mie
Blâmer le rouman pour le non.
C'ou fait par bien pour seuron
A cort connoistre maint preurome.

2) cf. Chigo, p. XVI.

Ann.

Son de herbe ne de vaille 1273

Ne fumez nulz, q'avez de creance,

Qu'elle est celle de ce monde, enchanse,

A tous ceulx qui l'ont chanté.

La langue doit on bien vanter

Qu'il n'est nulz ne de ce monde, enchanse,

Pour qu'il entendist sa parole,

Qu'il ne fust nulz de ce monde, enchanse,

Pour let parlant et pour entuler.

These come to need in a serious way, both in regard to the matter which it is apt to employ, and in the way to make common in general terms. (The same is applied to the other, and being the language adopted by the). Some other has made one thing, and is limited. These are taken as in the present garden. The inquiries are, how far the language is to be used:

'The,' said some 'young' 1273

One saying in French?

Some other French, one cannot

Some one may say in French

'So and in French one cannot.'

1) Cf. the unusual classical reference in L'Eccl. pl. 2. 8058.

231
Jusques en fin de son chemin 1773
L'enfant en fille et fille.
Te ne puis plus qu'en la fille.
En l'oy qui n'est pas d'oy d'oy.

Quant il est en la fille 1710
Te doucement à la fille.
De doul et de plus qu'en la fille.
Chaque fois que je me souviens
Moy qui s'est de tant fait
"Bill." fait il, "s'ainsi le doit 1722

Nommer, cil qui de l'oy cuidoit
Avoir honneur et joi et feste,
Te de doul en cuer ne mal en teste
De villanie qu'on m'a faicte,
Bors de l'oy qui je ai fait meffaicte;
De l'oy cuiday je s'une sainte.
Ja ne s'en peine clerc ne prestre
Et pechie l'oy en l'oy d'oy
Si le saint esperit n'y a.

Je veul vstre affaire savori.

- Voulez que je vus die le voir?

Responz Bresse, " je suis malade.

Voir d'une enfermeté male,

Unque ne s'en va d'ici.

Micula est que vus vus envenez.

Vus en y que en vus de vus die.

- Die, j'ay ne s'ay vus envenez.

Qui me destraint et vaint le vis.

Die vus vus, se m'ay vus.

Die vus vus vus vus vus vus.

Die vus vus vus vus vus.

Die vus vus vus vus vus.

- Die vus vus vus vus vus.

Die vus vus vus vus vus.

Die vus vus vus vus vus.

Die vus vus vus vus vus.

Die vus vus vus vus vus.

Die vus vus vus vus vus.

Solier son bon parrain l'école
 Vers li l'estraint et pour li pleure.
 Si li dit : " Bille, douce amie,
 Or me dites, ne mentez mie
 Je vous frii, qui est vos amis?
 Sauri rueil ou vous avez mis
 Vo cuer et vostre amour assise.

Or me dites, ne mentez mie
 Je vous frii, qui est vos amis?
 Sauri rueil ou vous avez mis
 Vo cuer et vostre amour assise.
 Or me dites, ne mentez mie
 Je vous frii, qui est vos amis?
 Sauri rueil ou vous avez mis
 Vo cuer et vostre amour assise.
 Or me dites, ne mentez mie
 Je vous frii, qui est vos amis?
 Sauri rueil ou vous avez mis
 Vo cuer et vostre amour assise.

Whereat Bressa is indignant. She declares it is none other than Galwan she loves. Solier feels the gravity of the situation.

"Bille, fait il, comment l'avez vous
 Or me dites, ne mentez mie?
 Sauri rueil ou vous avez mis
 Vo cuer et vostre amour assise."

Mais j'ay peur qu'il ne vous mente.
 Si vaudroit mieux que votre tante
 M'écrivît en votre pareil.
 Non pourant nuy et mon conseil
 Vous en feroit de mal.

Senior, questions Graham and his seminar on pre-fun. Graham
confers with them. He seems to be St. John, as indicated on
the notes. Pres. is calm and points out differences.

" Vous avez mis 2167

En moy amer tout en parir .
Ce puis bien par dehors voir ,
Mais je ne may jingier dedens .
Quant la parol est hors des dens
Bence le cuer souvent tel chose
Bien est a la bouche forclose ,
Ne ay mie pour une memoire .
Ce que l'en vous tient tant a riche 2191
Et estant de si hault langage
A se prisié et a tant sage
Une fois de moy a parler .

1) *Mammot* from skeleton - very small - full of bones -
found in 1860 at a distance of 10 miles from the coast
on the island of Deptford, N.Y., of *Shales*. N. 9299-9348! Dying under Surt-
ridge.

Mais tant sachiez que je vous veu : 222
 La destresse qu'amours me face
 Ne pourra pour vous plus d'esperance
 Quiz me sera pour uns amer
 Plus que pour un bon.
 Car amour n'est pas vraye et faulse,
 Qui en temps fault et un temps dure.

Galien is called Lame, Thomas Knight - in - name. He is
 Lame faithful to Anne, and sends letters to the Princess when he
 can, and sends letters when he cannot. The abbess has already taken
 her nephew away to her for her nephew's affections - Galien
 is not yet married. The King is in the tower. The abbess is in the
 tower. The King is in the tower.

Lame is the name of the
 Lame is the name of the
 Lame is the name of the
 Lame is the name of the
 Lame is the name of the
 Lame is the name of the
 Lame is the name of the
 Lame is the name of the

Si li a dit : "Orde truerde,
 Com tu m'as ou cuer grant-l'ueil mis!"
 Les barons a son fin demander
 Et li baron fin demander.

Tout d'un coup d'un coup d'un coup 3712
 Grene villain et baron,
 Chacun la baron et baron
 L'argent de la baron 3715
 Chacun la baron et baron
 Las! la n'a baron ne cousin
 Il n'a baron ne cousin
 Belle Grene.

All this and entreatment Grene goes without open answer.

Then, the good Schuei dies. Grene's grief may be imagined. Her nerves are in bad condition, when the abbess begins the dialogue that follows:

Grene, il estuet son cuer refraindre 3776
 De chose ou l'on ne peut attendre
 Vous estes jaunes comme cire!

Tote est la fame qui se mire
 Au tel vis com uns portez porte."

Bresse. Vous me ferez, dame, assez dire 3791
 Com bien parlent et excollee.
 Cil qui au mienlx de la mesle
 Fait, muerment fait combatir.

The abbess. S'estes d'amis pout et d'avoir 3839
 Moult bon gre' deniez savoir
 Que uns bonst le repaire.

Bresse. Dame, uns dictes bien raison.

The abbess. Je uns feroie 3839
 Moult contentier, com vous.

Bresse. Par Saint Denis, j'ai de Bressain
 Ne ferez rendre.
 Mais ne afrez a l'entente.

Joie qu'en ceust menez en cloistre,
Que je n'y fuis monneur accroistre
Nuls n'y fait euvre qui Dieu plaise,
Chascun se rent pour vivre aise
Si je meil a rendage entendre
Je m'en estray de Bainsjou.

Se. Abtes. Vouldrez vous donc prendre seigneur ? 3855

Quelques uns sont entre vous ?

Un pourchassiez vous seigneur ?

Comme garce band et lecheresse.

Galeren vous fera confesse !

Se. Me. Mon cuer, madame, si m'apprent 3879

Que je ne face autre mestier

Le peu fors que mon seigneur

Et fane euvre d'or ou de soie,

Ore de Shebes ou de Troie,

En ma harpe leys noter,

Et aux eschez autrui mater

ou mon cœur ou mon sang, fust
ou fust par je n'en ai
les comtes d'outre-mer
l'en fust par cette clame
Comme il s'en de quant l'en.

Or mit de quel pie' Bessie cloche 3914
En s'en que son chaut Bessie
Se la transporte et ardue.
Par telz mis a Bessie sa dame 3977.
En s'en se signant Bessie
En'elle l'a de leans bame.

The cloth returns the things from along with the infant Anne -
a piece of fine cloth, a pillow, and a ber (berceau). Bessie
takes the pillow on the cloth, the ber on the leaves, with the
stinging innumerable:

"Bessie, respit 310 f.

Me donnez 'jusques a demain".

Seu le vent le bise ou le vent

Si li a dit: "Bessie, respit

S'il a ceans n'ouren ne game
Qui mestier aït d'enfant coucher,
Vous diray un mot de l'ame
Qu'elle just de cest bers aidé."

The following morning she turns her back upon the little wood of
Biansejour, and sets out alone into the great wood. Sohier's
sister, the priestess, has promised her with a male, beside the
herd, from her little hut the drop and the ociller:

Bel Jean chemine seule 4132
Le luel de Biansejour 4141
Et le pence de son amy,
N'a l'ail ne le cuer enlaid,
Haut va l'ail et ch'oum retent
Touvent l'a fait g'ouir 4133.
La bonne herpe qu'elle porte
Dont souvent ses hostes deporté,
Qu'a pou ou a neent escoté,
Elle n'est englosee n'escoté,
Aucours qu'elle mist a l'ouï
Veult elle sa mule veoir

S'elle est a eoe.

She counts Bessie and is there married kindly in the house of a good
bourgeoise. We ~~are~~ not told that Alis, in Montpelier, as-
sumed a name, or that she was sought in marriage. Bosh
Alis and Bessie can be good and yet be happy:

De la cite' viennent regner 4287
Bessie, lians tout li plus haut
Qui se fet appeller Mahaut;
A fame la veust chascun puer
Si les en voit en entreprendre.
Mais ilz ne savent qu'elle force.
Bessie gagne grant amour 4297
En disant qu'elle aime li plus haut.
Ne se muet une queue de chatel 4303
Bessie, quant elle va au moulin,
Chascun jour li de son veillant
Se querit, le liers, ou la melle
Les pueres a grant fete
Si les repest de sa gaigne.
Ne pueres a grant fete.

Ceux qui l'arment de fer.

Trop se vanter ne humilie.¹⁾

During this while, Galeran is nobly faithful. He in-
quires after Fresne from again to Burgundy²⁾ without success
until Fresne is in Mahant. He avoids complication. He half-
heartedly becomes engaged to Fresne's turn sister,
merely on account of her resemblance to Fresne. News comes
1. News of Galeran's approaching marriage to Bloune,
daughter of Bloune of Ratteng, and his wife Agathe.
Fresne is upbraided; he shifts from accusation to
Self-accusation:

"Fresne! or est mon experience vaine," 646.

Sont elle a te, "quand j'ay perdu

Calme que j'ay tant attendu.

Fresne! Il est bien que je sois a te 649.

Mon paradis

Mon! comment se fait il difficile 650.

Mon! comment se fait il de se plaindre?

Comment? C'est il de se plaindre,

Mon! mon! mon! mon! mon! mon!

1) H. 2^e édition, p. 5 + 50 H.

2) H. 4350-60.

Je ne vould croire le conseil 6517
Mon bon frere a en cest toy.
Il me dist souvent: "garde toy;
Sa ame ou tu soies amee."
Je n'ay riens dit, car plus blasme
En soy estre que Galerans,
Qui est tant de doux cuer et franc
Qu'il venist cy, s'il m'y sent;
N'est ce pas que moy n'est?
S'il pensoit que je fusse vive.
Je suis de sens fol et chetive
Quant a lui ne me suis monstree."

Heaven not but she will have more than a week¹⁾. She
confides in him, daughter of her father²⁾. If she has ever in
putting, if chosen to me this of text, she will want to find to
another, which must be decisive:

"Alors vint 6561.

Veni cela dont je me bail,
Un jour qu'il soit en franc franc
En jouant je me bail leu approuve

1) 1.657
2) 1.657-74

Bresse a Rosain dist en li poist, 6979

Bore li que les mules gart.

Et Bresse, sans en autre chose, 6981

Don va errant tout a volent.

Ne finit jusques al pelage.

Puis charle quant elle cote en moy :

"Je viz aux noces mon amy :

Plus dolente de moy n'ya :

Des moys n'entent nulz le deint 7013

Bore dui¹⁾, mais li chans est doux :

Galeren, en no chief, fu mort best et n'est en li. Bresse

Prothelamon :

Que que Galerens ot le lay 7017

Li sances li mne sans delay,

Ne soit ou il est ne qu'il face.

La couleur li voit en la face

Bresse muer, et s'il n'est faus.

Dont parole a li par contraire :

"Queus Galerens, Com faicte chiere,

Com mes velle fere chiere,

1) Cf. Aucassin et Nicolette, XXIX.

Qui ne veut only en dire !

Ben vous l'ait avec le Guéni.

Quand on fait semblant nous mentir.

Est-ce pour mentir ou pour plaire.

Ben je veux le du comble avec ?

Dieux merci, j'ai assez d'avoir."

S'a aux autres le congé pris: 7046

"Suzanne, fait abb. Ben vous mentir,

Et l'espoir d'art et comant.

Ben voy qu'on du bien avec.

A l'espoir m'en viay,

Si s'oray o'elle est plus courtoise."

Galien reflects on the unpleasant dilemma. In the meantime, gentle French mother, has observed the strange fashion of the embowered young French women, who take the singing of a bird which has been that she is a bird in the choir, and has confessed her doubt to Breunier, indulgent husband. Breunier goes to fetch Galien, at Breunier request:

Galien se plaint et estent 7059

Et braille et de crier souspire.

Il cuido qu'il ne venne dire

Qu'il alla au mouche et sembler

Chastellan is not long in deciding which of the two,

Bressa or Bloune, he will marry. His expression is:

4e. vers. 7656

Celi sont des deux dont plus me doint,

C'est Bressne qui me fait dolloir."

Bloune font arriere traire 7697.

Qui pres va de duel ne se tne

Et tel douleur au cuer Bress met 7728

Qu'elle vone a Dieu et promet

Carja mes baron ne prendra,

Uncoys de duel de rendra.

Et se fist elle puis sans faille.

Such rigorous disposition of a character (even a
man) as this of Bloune. From the viewpoint also of her
which general attitude shows her, against the support of her. Some

1) Galena, ~~the little she was to be~~ was known for. Galena, was her
her proportionate share of happiness before telling the rest
of the story.

This claim, based on linguistic evidence, that Galerant
Britannicus is a work of the earlier half of the thirteenth
 century¹⁾. It happens in all concerns has been
 in that, in nearly all cases. Further confirmation of Prof.
 Ewert's view may be found in the example of Saint Thomas
Shabbaz, in the compromise socially of which has
 replace Galerant stands in danger through the love for
 France. Rather in address on the Chateaux Solus is
 the least shelter in their arguments teaching the
 separate view of the lower. Very practical reasons are
 advanced why the young people should be chosen again.
 The impression we receive is that the author writes
 for a public of more solidarity than we have been
 accustomed to, at a time nearer the date of the
Chateaux de Concy and Font de Ransay than that of
Guillaume de Valence. But in the absence of strict proof
 to the contrary, the tentative conclusion of Prof. Ewert
 is adopted, and Galerant is assigned to the second
 quarter of the thirteenth century. Written at one time with
 other, Galerant de Britannie appears, I think, a rather do.
 1) cf. Gilbert de Galen, p. XXXIV, (Ann. 1)

little study of character. There is unquestionably in the
entire observation of the effect of the by circumstances of
~~the~~ ^{the} ~~negging~~ a living nature, not that of the house
but, but of the negging, disagreeable and.

Sally Thomas, no doubt, is a good picture of the
wildly under, patronizing churchwoman of the day. Her
very nature is in a great state, she is a perfect
unexpanding infant. The child is a perfect woman in all
the common - Sally Thomas's opinion is

Qu'il est fille a conte on a voy.
Si pourra bien par aventure
gagner une nouvelle ?

The child is a perfect woman in all the common
in the convent where the truth of life is not serious. She is
for the girl, the chaplain to the abbess is a man of sym-
pathy who disapproves of the convent, and is to himself to be
governed, until he is a monk - it will be his mission to
make a saint of his godchild. She is human and may not
be made a saint of. What John accomplishes is better than
his intention: he himself is not for being a saint, or a saint.

1) H. 902 ff.

2) H. 1011-12

comes to love and admire him, and to wish to do nothing that would displease him, even after he is dead.

The abbess has a nephew who spends his early years with his aunt, sister of Count Albrecht's wife Kd. The boy falls in love with Desne. Sohni is a wise as well as a good man. He perceives that Desne can love, and warns her that love is not all of love; that in the end, of which she knows nothing, position which she has not at all counted heavily in affairs of the heart. But you Desne tells Sohni understands that she is infatuated. Her husband is to marry Galeran. He, too, appears wholly in earnest, and Sohni concludes that opposition unnecessary to what is then fatal. Perhaps

he is not yet sure that his course is the part of wisdom; all he can do is to do so to make the best of the unavoidable, removing the love from the wrath of Lady Desne and the gossip of the convent. The wisdom of her opposition causes him to think and to question. She thinks and questions differently from any other of our beings. The

subject of her quiet meditation is not who she shall love, or how, but who she can love, who also professes

love for her, will be true in face of a world of frigidity, up to
to once.

The abbess learning her nephew's shocking infatuation.
The nephew goes home to his parents. The good Father and Sister
soon dies. Theres is alone and miserable,

Car quant on dem la rancune,
Chacun li dit let et chascune.
Sas! la n'a parents ne cousin
Ainz demeure entre maulx cousin
(Belle Theres.)

The abbess goes to her tent Theres near the garden, uncertain
that Theres's love is all worth and Theres while. She can
bear the life no longer. The good of her fear that nephew
of it has escaped her. Sally Theres does not own (p. 101)
the colloquy 2)

Sophie's teachings are now a great trial. without form of ap-
bringing, Theres owes everything of good to Sophie and his sister; she
has few traditions, but there, to maintain in the world. Well she notes
to dangerous lengths, and that she has shaken off restraint and is free
over uncharitable motives? No. She life at Beaumais has had
Jill. 3/10-29. 2) In the, she Theres is a great figure in the world then
Love of the abbess

For a collection on courage. On a Theres's some village.
It did not do. Just about nothing. On Theres's no village. 4-776-

strengthened her character and mightily sharpened her wits. She is a cheerful, care-thoughtless, not even of the least heart-ache. At the inn along the river she follows people are glad to give her bed and board in return for the music of her voice and her harp; suspicion never attaches to her, her soul is at ease, giving her own songs. The Roman she meets her father and is diligent at mass.

We remark several of these natural enough. Between Bruno and also. Also has money, and she wishes to keep her identity secret. Her plan is, then, to put up at almost the first house near the river in the first city she comes to. Her behavior at the poor widow's house is admirable. We must not forget, however, that although she has her own reason, and that her power is large enough to make guesswork very easy towards the mind of Soul. Bruno's possessions are the male. The price of her clothes, her voice and her harp. The people at Biansayin will not be eager to have the uncomfortable girl with sharp eyes and tongue. Thus, we find them applying at the door of a pretentious house in Rome. She is willing to give her harp by her noble; she does not feel it necessary to be placed in

Alvise is calculating and unconsciously indolent. She is charming and somewhat indolent. She places herself where the fun will fall. She looks herself, like to the others. We recall her only, ~~that~~ declaration of heartfelt independence:

Donc ever, m'ame de m'apart
 Je ne face à l'ère m'ait
 Je joue par l'ère m'ait
 Et faire une d'or ou de s'or,
 Oge de Shibus ou de Trac,
 En ma harpe l'ère m'ait,
 Et avec eschez autr' m'ait,
 En ma harpe l'ère m'ait.

Suzanne's musical aptitude is an index to the complexity of her feelings as compared with Aliso's. Suzanne is sensitive, and her needs are more than herself because of the heart. In Rome, she assumes a name, seemingly an answer to the difficulties in Galvani's way: If the count's son is really in love with the wife, let him come for her, let him find her and, disguise. She finds too much on the chance of his forgetting her.

When Galen's engagement is announced, Susan
^{negotiates} forgets her folly and takes prompt action. Instead of weakly
despairing, she determines to see for herself whether she
has utterly mistaken the man. She does not come a sur-
prised any more than Lina. Susan's deep heart
wishes her entire rehabilitation. Whereas if she had told her
story just as it was, citing her mother as witness, there would
always have remained a suspicion in her of a further general
acknowledgment of innocence. To Susan comes a
pleasing of her case. She wishes all advances to come from the
other side. She appears before Galen beautiful as she has
made herself in a new gown. With a clear articulation she
sings to him her opinion of his conduct. She employs be-
sides the force of innocence. The rest she leaves to him.

85)

Aucassin & Nicolette (c. 1235)

Nicolette — In this category of heroic heroines belong
also Nicolette a heroine. She does not belong to the type of the
who has no character. Her place is in a doll's house, where in reality

she depicts some time quite faithfully — we do not know that
Blancaflor was unsubmitive as an inmate of the Babylonian animals'
large institution. It was Blancaflor's misfortune to be so near
so much beauteous flesh. We should not blame her on that account,
neither can we value her so highly as did her exalted purchaser
who

l'a tant bien acoté'

*Qu'a fin or l'a sept fois pesce'*¹⁾

In spite of her brave stand at the end, when she offers to die if
Blanc's life may thus be saved,²⁾ Blancaflor is unworthy the
company of Charmante and Joie, and Sinner and Erace.

1) Blanc et Blancaflor, p. 22

2) Id., p. III - Blancaflor en est moult marie :

"Sire, fait el, "jou sui d'amie,
Et jou sui par for l'equison
Par que el moult el douzour.
Se il n'i eüst Blancaflor,
Ja ne montast en nostre tor.
Grans dolours iert d'il muert par moi :
N'est d'Espaigne, fins de roi,
Par tant dunt vive et jou meure,
Sire, d'il nous vint a plaisir."

cf. Erace, II. 4846 ff.

"Par une sorte d'élégance naturelle, et son absence de coquetterie
Blanche ne n'appartient pas aux mœurs héroïques de nos vieilles
chansons de geste et les notions de la littérature du siècle lui
sont plus étrangères encore : elle ne comprend pas même la con-
science dont on dit que le genre romanesque a le sentiment,
c'est une amante très vraie, tout occupée de son sentiment,
qui ne songe jamais à franchir la mesure, et au total
sans son nom, n'a rien de français." (1) Blanche is of the
East Compact; Nicot, the French, Cartesian birth, becomes
thoroughly French. She does not display the signs of mind of
Lionel, Alis, or Isabeau, but Nicot is far from passive.

Aucassin, as all the world knows, cannot be seen
of his love for Nicot. She is separated by the Count, the Count's
né father, at the instance of the Count, father of Aucassin:
En une chambre la fist mettre Nicot en un haut estage et une
nalle avec le feu en la cheminée et par la porte d'acier
fist mettre pain et vin et quelques moutons de pain.
Mais de fist il une seules. C'on ne fist de nul pain entre
ne issir, par tant qu'il eust une fenestre par laquele le
dieu avec fust de bois et les vents en firent. (2) [11-12]
(1) of Blanche & Blanche. p. 2 x 11.

With food and wine, and a garden beneath the window,
This is no vile durance. Nevertheless, Nicolette is to be commended
for her unobtrusive heart:

~~Un amour, d'amour, d'amour !~~
Par ce que en grande mode
en cette courte route
Vie t'ai molt male vie
Mais, par dieu le fil Marie !
longement n'i serai mie,

Se j'el puis faire [v. 17-25]

(Another clue, except that there is no clear account of her writing
below, Nicolette is not troubled with me. This is of the sort that per-
forms them:

Nicolette fut une nuit en son lit seint la lune lueire cler
par une fenestre et seint le breillat contee en garting car
li ooint d'aucassin son ami qu'ele tant amoit. Ele se
comence a perforce del conte Goun de Liens (d'aucassin's father)
qui de mort le haist, se se pensa qu'ele ne re-
manrait plus des; que, d'ele estait acusee, et li gens Ga-
rens le savoit, il le feroit de male mort morir. Ele senti

que le mille dormit, qui nous le retent. Elle se leva devant
un bliaut de drap de soie, qui elle avait monté sur le front
des de lit et couvrales si nous l'un a l'autre si fait
une corde de longe come elle fait, se le nous au pied de la
fenestre se d'oultre contrent el garden¹⁾, et fait se res-
tère a l'une main devant et a l'autre derriere se l'oultre
pour le nousse, qui elle est grande sur l'oultre se d'oultre
avant le garden.

[XII, 4-18.]

Nicolette comes stealthily to the tower where Aucassin^{now} lies
for his contumaciousness. She hears him cursing his fate. She calls
to him philosophically:

"Aucassin, gentils ber,
que ne vait li dement
li plembres se li plures
quant ja de nous ne gares?
Car nostre pees ne hat
Et trestes nos parentes.
Par nos passera le mes

S'irai en autre regné." [XIII, 6-14]

(An) Aucassin may, among us le plures, conjure up all men.

1) cf. L'Escomble, II. 3870-3967.

ner of perils, Nicolette will not listen. She does not even hear, her idea is fixed, and all she answers is:

"Je ne quitte mie que vous m'aimés tant com vs dites, mais je vs aime plus que vs ne faciés mi." ¹⁾ [XIV, 15-16]

Com to the outer wall, Nicolette must first finish whether
of courage or passion.

Si murs fu de pierres d'o's ont rehardés, et ele monta desceure si fist tant qu'ele fu entre le mur et le fosse', et ele garda conténuel si vit le fosse' mout fafond et mout soide d'o't mout grant paour.

"He die!" fait ele, douce creature! Se je me lais caïr, je briserai le col, et se je remain ci; on me prendra demain, si m'ardera on en un feu. Encore ainme je mie que je muie ci, que tos li foles me regardent demain a merveilles."

El seigna son chief de se laisser glacer avec le fosse', et quant ele vint au fons, si bel pie' et ses belles mains, qui n'avaient mie a fuir c'on les blogeat, furent qu'on les escorçies, et li dans en sali bien en dose huis, et ne frequent ele ne saute ne mal ne doler pour la grant paour qu'ele avait. Et se ele fu en faïne de l'entrer, encore

1) But she has no doubt, not the least, of man's inconstancy. Cf. XVIII. When she speaks with the chaplains; she declares that tomorrow will take steps to give her

de en forceur de l'écrit. Elle se feroit qu'il ne feroit
 mie son demourer. et trouva un bel homme qui eut de
 deux ans et jete' par le costé deffendu se fait par
 un vent d'autre se monta tant a grand fureur, qu'elle
 vint deesse. [XVI, 7-27.]

Noticing, of the same maiden would have hit after using
 the sharp feeling as means of escape from the meat. She is origi-
 nally, in Nicholas' tale with the shepherds¹⁾ There is certainly
 some of the hunting of the deer and all that has been done to
 take him: it would be safer to then not to tell the shepherds that
 there was Nicholas. Please give Aeneas a message

On the other hand, Nicholas' behavior in the matter of the
 great bridge cannot but be regarded as whimsical. She was
 sure, to be sure, in building the bridge at the crossing of seven
 rivers - of Aeneas can that any still be used. I only ob-
 serve the strange thing by the road's side. But why Nicholas
 moved them to give Aeneas' love by the new fact of her
 posing awhile, voluntarily, in her bridge is a pretty problem:

Give him, give no more,

1) § XV III.

De par la vent Aucassin,
et il fou l'amor de li
ne s'i repose un getel,
ja ne sera ses amis.

n'ele d'ami [XIX: 17-22]

Nicote, we are told, "retires into the shrubbery near by to await Aucassin coming. There she may be fancied phantoms dancing-fetters, and murmuring, "gallonement — pas du tout."

We know that Nicote is a girl of more than the building of flowers. From the first of her betrothal ceremony, Aucassin rises up in the midnight, catches sight of the work of his beloved hands, and is thereby urged enough to leap from his house with a stone, dislocating his shoulder:

Quant Nicote oï Aucassin, ele vint a lui, car ele n'aloit
sine lone Ele le porteste, et trouva qu'il avoit
l'espaule hors du lui. Ele le mena tant a son blance
main et forca de son lui le vant, qui les mena
comme qu'ele venoit au lui. Et puis se jura les
fleur et de l'herbe froce et des fuellies verdes de le lui.
) XXX.

ous au pas de sa femme. et il fut le seul

"Accidens, fait ele, tous les ans, grand conseil
que nous fero. Se ne fero fait homme cerquier c'est
forest, et on ne trouve, que que le was aneque, en mo-
via."

[XXVI, 1-10]

Dalhousie might be expected of these two - Nicoté encour-
ages nothing of the sort.

She has been separated again. Nicoté is taken
to Carthage. Her Carthaginian connection is influential, it
is just marriage or perhaps for her!

Pour le vent de la mer de faience, mais ele a fait une
de merve. Elle se feroit par quel engin ele feroit de
certain epave. Elle quist un vieil d'aprist a vieler : - - - - -
Si feroit un robe de son ainst son chief et son visage,
si qu'ele fu tote rone et tendre. Et ele feroit faire robe et
mantel et amorce et tous de d'atone a d'aprist de joly,
de feroit de ville de vent a un mesonier de feroit tout
vers lui, qu'il se met en de nef. Et d'aprist la robe
de nequent tout par la mer qu'il viroient en la
Terre de Provence. Et Nicoté issi feroit de feroit de ville de

ala vielant par le huis, tant qu'ale vint au seint de
Biancaire la u Aucassin estot. [XXXVIII 7 9-24]

Nicolete, disguised as she is, sings before
Aucassin to the effect that his beloved has been and is
true to him? Then she goes to the Viscountess, and stays
with her a full week before discovering herself to Aucassin.
The Viscountess

Si le fist laver et baigrier et sejourner un
jors les plains, de frist une herbe qui avoit non enlaine
de son cuer, de que s'en fust que ale avoit comprins entre
a nul jor. De se voste de racier d'or le ore, dont la Dame
avint assez, si s'assist en le canche d'or une cuente
pointe de drap de bleu si appelle la Dame et le dist
qu'ale aloit par Aucassin son ami. Et ale se fist
- - - - - Et Aucassin fu liex. 2)

I maintain and without paradox I am sure, that Nicolete
is neither selfish nor coquettish. It must be admitted that she
puts on a becoming silk dress in which to escape from prison,
and that her thought just before she crosses the moat, dwell a good
1) cf. XXXIX - cf. Revue de la Littérature, II, 6483-7045.
2) cf. Blue et Jeanne, pp. 55-57.

death as he who would suffer a captured man made a most
spectacle of. Then, too, in fear for his life, the Russian remains
while his arm is still in bad condition. And she spends eight
days desperately fighting herself against the malady with the
knife. All these facts may be satisfactorily explained, and
appeal to the reader's unsentimental feelings of Russian.

Nicolas put on the best dress of her prison wardrobe, be-
cause she had already determined to go en autre pays, over-sea,
where she might need fine raiment. Her face and her silks would be
all the fortune she could boast. As to the second and third causes
they point nothing but that Nicolas is imaginative and of a false
regard for self-preservation. The times are out of joint with her,
and Auearsin must remember that it is only his education which
has been dislocated - his legs are quick and to keep place. Auearsin
still further in the distance. The trait might long long is nearly un-
derstood when we recall that Nicolas had stolen the feet, an un-
doubtful example, with those bones from suburban La Vierge.

What remains utterly implausible is Nicolas's flat declaration
that if Auearsin does not pause at the crossing of the seven roads
and walk until - her face here - then that it is he who

will let her go the next - "je n'en ai rien, mais dame." We know that she is Aucassin's par la gorge! It is a case, in short, where je n'est le plus pour la raison! That is an influence which has done immortal service. And also it must suffice.

§6)

Robert le Diable. (c. 1250.)

The Dumb Princess. — It is no great step from the tale of the Dumb Princess of Robert le Diable. In other it is moral courage we are hidden particularly to admit, and in the case of the unforgotten not only so. The tale is a story of a woman who is the daughter of the king si qu'il for the time at least is comparable to the Dumb Princess's theme in that the man she loves is being sought.

Historical commentary on the changed attitude towards the female in the old French literature of the thirteenth century, contrasted with that of two hundred years earlier, is furnished by a comparison of the Vie de St. Alexis with Robert le Diable. Both works deal with a man who is a religious zealot, a woman who suffers. In both, the king is the central figure. The first part of the Chanson, l. 5645:

2) Dolores, l. 4259.

story. The difference is that the wife of Saint Alexis wakes for her husband, during many years sees him lying under the steps, unknown, the butt of ridicule and indignity, and notwithstanding the fact that she is so apparently to be in pain and suffer; while Robert & the Countess Princess is engaged in the long fight that she can give the world of all other women of the period was lost. These two would give clear indication that between 1040 and 1250 women had gained voice, a suffrage, at least in the body social.

Robert & the Countess is a story in which Robert, strong to free himself of his destiny, comes to Rome under penance to speak with no man, to eat no meat except what he can snatch from dogs, and to play the fool. He is in the service of the Emperor, is the Emperor's special fool. The Emperor's daughter is beautiful and dumb, though not deaf. She is often in marriage to an ambitious German who, being repudiated, is disquieted. The Princess likes to sit before a window, alone:

De la fenestre ot la mer brunie
Et l'en peut voir tous les plains.
Mout et le vent et les trains. [C. 1. v. 12]

Robert comes often to visit the fountain beneath the window, and to pray. His prayers are fervent when the Seneschal's armies attack Rome and the Emperor is being wasted, for Robert is a valiant man and does not flay the fool and refrain from meat because he enjoys so doing. The Princess sees Robert's affliction and sends: a heavenly messenger descends, and gives him leave to fight, and arms him withal; she sees Robert ~~unarm'd~~ ~~armed~~, and saying forth to battle:

La 'pueille mult se meruelle

De chon qui'll vit armer;

De ses brans vins fient a l'armer. &

[D. 1. 1002.]

With Robert on his side, the Emperor is enabled to repel the mutiny which burst against him by the Seneschal. After the battle the strange Knight, whose prowess has won the day, is nowhere to be found. He has given up his arms into the care of his men, and become dumb as a stone. The Emperor alone knows the facts:

Chascun suit a la feste et

Voit l'affaire et tout l'estrie

De Robert com'il esplota,
Bien vit comment les turs cointa
Et les mist a desconfiture;
Commento'en revient a droiture
A la fontaine desor l'arbre
Qui plus estoit rive que marche;
Com les cures ront arive,
Et comment la danglerie chier
Lava el rive de la fontaine.
Chale qui ne fu pas vilain
Pense qu'il est de mult grant eue,
Quant on tel maniere se ceue.

[L. 11. 22. 23. 24.]

The Emperor gives a state dinner to some of the nobles. His daughter is not his daughter. The so-called fool who pretends to catch mice throws him into the dining hall. The Princess rebukes him:

Toutost con le mist le foible
Contre lui de liere la bele
Puis l'encline del chief par force

Vient bealant vers que le saint.
 Grant est et grant l'entourment
 Et la belle sainte s'entourment
 D'est come le bon poe.

Mult grant honte en ot l'enperere
 Qu'il n'est pour cor a chou fait
 Ne l'en vult ne meto a nul flait.
 Grant merveille en out par la sale
 Le fane felon et desputaire¹⁾
 Qui en ont parle' mainte parole.
 La fuchele tienent a fole
 Qui est out a la honore.

[D. II. verso.]

The Robert catches a kiss, mutual between his wife, & the
 guests though consumed by the grace this excellent poet:

La fuchele de chou qu'ele ot
 Est vicié, triste, et dolente,
 Mais ne pot que faire la gente.

[D. III. recto.]

The Emperor speaks of how well the battle went this day, and how, if the

1) Read: de put aie.

meptenue l'ungit unce l'el grand l'ungit l'el grand l'el grand
 du Ke y le Empire :

Ne s'en pot adonques venir
 La fuchele seigne ne fache
 L'ine devant lui est en la flache
 Le cheslon l'ent il diel
 Qui a l'estor si bien le fist.
 En banbrant comme muele
 Gargone a son pere la bele
 Que ne soit que le vant l'ine.
 La fuchele est en a grant ire,
 Et son dent le fol le mouge.

[D. III. recto and verso]

The women attendant on the Princess, an able to understand her
 signs. King sent for some to interpret their language
 The Emperor is astounded :

Se cuido que me fille belle
 Fust la plus cortoise fuchele
 Fust la plus pensive la plus sage
 Que fust au mont de nul perage.

[D. III. verso.]

Now he thinks his daughter is mad as the fool. Perhaps -
live with the fool in his chamber's sake. The Emperor goes to
the prison

Si seulement il me semblait trait!

and so on:

"Où est ma fille, qui si est vive
Si l'en menest tout à l'aise
En sa chambre et se la distraignait
Se le dût et enlanguait
Ou de moi rien faire conte
Ne dût fol au tréage nul conte."

A second time Robert helps very affectionately to send the Emperor
and his army. The Emperor again makes obeisance before the
fool.

[E. II. recto and verso]

She is rewarded by her father and sent away as before. In the
drawing hall. What a crowd how the room is crowded. The Empe-
ror has been saying, at dinner that if he could have the most
valiant knight of the white lion. This of all had been decided
among the Princess:

Qu'est ce que m'estant la 'Ducle

Le fol li enseigne a la main
 Et li mestre senges a plain
 Que c'est cil dont il tant parolle.
 L'empere l'en tient par folle,
 Mais la bele par chou ne lart,
 Seignes li mestre et seignes fait
 Et bien li enseigne a son dant
 Que cel fol sur tous amer doit.

[3. III. recto.]

The interpreter is called, the Princess is most obsequiously
 minded; it seems evident now that she loves the fool.

Amusement is made for him of the white armor.
 The seneschal, formerly to use by arms in a proper way, will
 resorts to the underhand use of arms. He did the white court, in
 promoting the invisible stranger, that is, a secret ally in which
 the Court is rejoiced, the Princess not so:

L'empereur m'aiment
 Endroit lui en fait mult grant ioie,
 Mais sa bele fille la blame
 Ne fait de nul deusit semblant

Unce le cors n'est trébuchant
N'est n'en n'est n'est n'est n'est
N'est n'est n'est n'est n'est n'est,
Que li chevaliers n'esse mie,
Dont les gens font tel oramie
Qui la ruiste bataille fist,
Car desus la capelle gist
Naves et bones et descans.

[G. II. recto]

For Robert has been badly wounded. After the Mass, before
the French are prepared to push on and to the English
the whole army knew that he had been pierced and
that it was the thigh - the lance; the intention being
only to give him pain. And now, from a Roman, for
the French Robert: the sergeant, to push the charge
must wound himself in the thigh; and the man who had
pierced Robert must swear that the lance head in the sword
wound is authentic: - the false swearer is afraid to set up
his opinion against that of the court. The sergeant ap-
pears to have won:

Devant la pueche le maine
 Qui s. ties grant doel demaine
 Que por d'enfant qu'ele n'acorage.
 "Dammiech, dient le conte,
 "Pour ce plorez dient? n'avez honte!
 D'enfer a ce pillevent,
 Le conseil par la main tient.
 "Sill, dist il, "sont aiter,
 Cortoise et bien afeitee
 En votre baron vous amain,
 Je le vous doins en votre main
 Et vous a lui en mariage.
 "Sill, fait li bel Beaulent."

The Emperor states that her is being questioned the valiant defender
 of the city:

— Beaus pere, le pueche dist,
 "Riches vous a le fait il orgueil"

[G. III. verso; G. III. recto]

Such is the great rejoinder of the Princess. Observe the wonderful
 density of what follows. The Princess begins with a statement of great
 potent worth but ceases as offering her for the coloring of people?

minds, taken unawares by the speech of one hitherto speechless:

"Biais sous peres", dist la fuchel,
 "you ai este' tins tins muet."

Jusq' hui a cest ior a cest moie:

[q. III. recto.]

In the company that follows, the venerable discreetly mentions,

Before assembly of bones, the Baron is the one who it
 is the one in regard to the man who should rightfully claim the
 hand. She replies with vigor and a touch of sarcasm:

"Veez la dessus u il gist

Sur la vante de la capelle

La est chil que fol on apele,

Qui mangre adès o le chien.

Je vous di qu'il n'est fol de rien

Amant, chautant, fiant et vagant

Mais amant ne vaillant / non

En ne gist de la table.

[q. III. verso]

She continues:

"...", che dist la Haroisele,

"

Encor d'un autre monde

Monte bien creusé.

Qui l'oreille pousse en son.

Je ne t'ing chère - sage

Qui crains tient le pied de gloire

Qui le monde est Heb :

Il dist le fers a siens este!

Il vous menti parmi la goule."

[H. 1. recto]

The Princess has not been short of anger. She is now quite the same!

La pueble qui fu mult gentile

Ne fu penconce ne lerte

Vilaine ne fole ne finble.

Li bon mantel de d'or

Sont sainglement un peu de cors.

Parmi la presse se mist fers;

Li garcin va a la fontaine

Desous l'erbe près de l'araine

Veuve le fer¹⁾ refusant tere,

Ne li adient longement grace.

1) The Princess has not been short of anger. She is now quite the same!
Windsor.

A l'heure de l'après-midi, on fit
 une et je revins chez moi.

[H. I. recto]

Robert is brought from the straw pallet. He will not open his eyes.
Hoàng. The princess pleads:

"Chercher." che dist la fuchela.

"J'ai esté tous l'ans muet"

guscal jor de hui vorement.

Die erste war mit Eisen.

W. A. Hens me. G. A. Hens

you're coming out the children

Que nos contes tout votre histoire.

Butter Pine is very much improved.

the place most common,

u. l. f. r. t. b. f. r. i. e. n. d. s. :

"Sire, j'arriverai que le monde soit

Que le fustier parle à voix

There's just no want for her a man.

L. H. n. rust

-In the story the Princess has no more to say. When she is to pass into

1) Valerian and Elizabeth are apparently on good terms - the Pope is at the
Imperial Court, and...
...
...
E & Holy

dumbness, we do not know. Robert will speak only by consent of the hermit who had imposed the three penances. The Emperor offers her, little, and she laughs; Robert has her offer a taste for the pleasures of martyrdom, and becomes hermit himself —

"Cherchez donc de bell' mortelle
Que n'ait eue l'hermienne
Et s'il n'en a pu estreinte".¹⁾

2)
If De Maupassant is right, the author of Robert le Diable is not far wrong in doing little more than to present materials for a dissertation upon the psychology of the Saint Princess, neglecting to tell us whether among her convulsions there was any other than a stupor or whether it so fell out by chance that a speechless laughter was born to the Emperor of Rome. The Princess is dumb; if fate had a hand, as in the making of a recent hero with half-legs³⁾ we are not informed of the process. Besides the physiology of her case (doubtless interesting because she understands all that is said around her) we know nothing of the thoughts of the Princess as she sits at her window in view of the pleasant fields and hears the humming of the bees. What was her emotion, during all that time before the Desrechels' campaigns, when Robert

1) Richard le Biais, pp. 5326-28.

2) cf. Reverent Jean. Preface: "Le Prince".

3) cf. Richard Colmets. By Louis Melot.

was pressing daily to the fountain? Why did she not at
 Tempt earlier to convince the court that Robert was no
 fool.² Did she, or did she not, give way to better reflections
 after Robert had professed volition to be married? We do
 not know.

What we do know is that the Princess, from the testimony
 of her father, has been all her life quietly dead and buried
 until she begins to be active in the cause of justice, then
 she displays better qualities than spirit and energy,
 that she weeps when she sees Robert among himself for father,
 that her admiration is excited by his conduct during and
 after battle, that she persists in rendering him due homage,
 that when she speaks, she speaks with strength, without
 a-fan-fry; that she does not complain under disap-
 pointment. That is, we know her character to be admi-
 rable and of a piece.

In two respects, the Dumb Princess is one of the most re-
 markable of our heroines. The motives are largely disinterested
 and are acting upon them she withstands ridicule. The first
 exhibition of her staunch nonconformity takes place before
 1) There is, however, a slight suggestion of a love plot, as
 she is furnishing himself an original love plot.

The Emperor has offered to marry the daughter to the white knight. Inquiring for the facts above, I should say that the Princess after playing, being indignant, and championing against unanimous cowardly. It is the last time that so much was ever required. This is the first & only time we shall see a heroine, more than ordinarily shy, fearlessly hitting the world round to judgment, not against herself as with Lancelot, but against another.

37)

Berte and Grand Prie (c. 1270.)

(With Remarks on the loyal wife)

Berte ——— In romances stated elsewhere¹⁾ I have chosen to restrict myself here for the most part to a consideration of the character of young girls in one branch of old French fiction. In another place²⁾ some comment will be made concerning intriguing wives. At this junction before taking up Berte and Grand Prie, where the heroine is formally married and ^{in romances d'aventures} does not ^{voluntarily} marry, it may be well to offer a few remarks as to the loyal wife, during our progress.

Gautier & Anas (Le Chevalier, 1167) has the following, being found in the

1) cf. Preface.

2) cf. pp.

field with a loyal wife as one of the principals of a roman d'aventures. If
André has not done this whole book, why should he have written the other
appears willing to forget her? He obviously, thinking that his high-
born wife will not check a no-nonsense husband. He goes back to
Paris, lived there in poverty for several years, and in the meantime
to him as he is about to marry another woman²⁾ After other years, she
retires in form of the other woman, les deux vœux, ce li convient³⁾

Demie (Chigés, 1155) as I have observed, scarcely fulfils
the part of an avantureuse. Make it, that to do so she should
be the wife of the Emperor, or (the plot is nobly a fiction) should re-
sist his nephew's advances. Of about the time of Thomas Saxton, we
have a story that deep down an unwholesome love for Scotland and
frivolous loves; the Conte de Pathen (1170) witnesses us of the fact
that during the twelfth century there was in France women who
looked for a more vigorous portrayal of infidelity with than that of Ro-
me. The Conte de Pathen bet⁴⁾ the Duke of Normandy's courtly regard

1) Alb. d. Galen, II. 1919-1964

2) Id., II. 3074-3148; 4042-4300.

3) Id., II. 5304-5311

4) Conte de Pathen, p. 4. The Count has boasted of his wife, since the day
of. La Chet d'Amor 1. 1201 - A la fin compaignie ne doit
dire loenge de Pame.

duchy that his most exemplary wife is not to be seduced. She
defies the attempt ¹⁾ and brings him back to his former
prowess ²⁾. The Count believes the Countess guilty, and is prepared to
shoot her ³⁾. The Duke for the Count, stubbornly refuses to
marry the woman who accuses her into his castle ⁴⁾ and is rewarded for his
virtue and his firmness ⁵⁾. The Count discovers his error. He thanks the
Countess for her

Chastel's Cymbeline & Antony and Cleopatra (c. 1174) tells of a wife who
is seduced by a man from her husband and fully justifies the old
saying, married is married ⁶⁾. The husband reappears ⁷⁾ and claims
her back. In the Comedie de la Nolette (1225) the plot of the Countess
Bertrande is used for the same time. Agnes of Nevers plays the
hostess ⁸⁾ of the Countess, and the Countess is the ^{soi-disant} seductress
who ⁹⁾ can prevent only such evidence as the Comedie de la Nolette.

- | | |
|--|---|
| 1) <u>Cymbeline</u> pp. 5-11 | 7) <u>Ibid.</u> , II. 2451-2586. |
| 2) <u>Ibid.</u> , pp. 11-14. | 8) cf. <u>Cymbeline</u> , III, 4, 7. 56. |
| 3) <u>Ibid.</u> , pp. 21-23. | "Men's wives are women's traitors" |
| 4) <u>Ibid.</u> , pp. 28-29. | cf. R. O. C. <u>Shakespeare's Cymbeline</u>
<u>and some romances in the Middle Ages</u>
Berlin Diss. 1900 |
| 5) <u>Ibid.</u> , pp. 42-44. | |
| 6) <u>Antony and Cleopatra</u> , II. 1119-1213 | 7) <u>Comedie de la Nolette</u> , pp. 14-27 |

Towards the end of the thirteenth century, the story, Octavian has in part to do with another queen whose temporary mis-
 fortune is due to the machinations of a queen-consort. The
 king is made to know that his wife is unfaithful. Her
 consort wife and her twin, fatal gifts to a medieval husband, are
 expelled the country. The king, from his exile, sends a message
~~about~~ at least reaching Jerusalem, where at the holy
 tomb he prays to God.

"Qu'il le gart de deshoir

Et que maintienne son seignor."²⁾

After many years, the king and his wife are again made one.

These legends of good women, ~~well~~ married, tell us almost
 nothing which we cannot learn as well from our histories of young
 girls. It is of significance that at the end of the Roman de la Violette
 Gérard and Eusébe are married afresh,⁴⁾ as if a wife torn from her
 husband was of the same romantic status as an unmarried
 woman. I am probably faulting from the line. But as I have thought

1) Octavian, II. 112 ff.

2) Ibid. II. 930-931.

3) Ibid., II. 4876 ff.

4) Roman de la Violette, I. 6573.

That Berte, who is both wife and maid, should be sufficiently representative of the court woman. But still, looking the place she may not really be looked among the housekeeping girls.

Berte of Hungary -

Moult fu Berte, com liex et flemme de bonhume 117 -
is chosen by King Rufus for his wife. Berte is sitting under the flowers, and the following are being said:

"Belle," ce dist li rois, "ressamblez vostre mere, 138
Ne soiez vers les feres ne dure ne amere,
Mais douce, et debonaire et de bone matere."

"Douce mere," fait ele, "il m'est ains qu'j'ai
Vostre le cuer de mon ventre - un gentil cuer yllaire."
"Belle," dist le rois, "soiez gaie et gaie."
Vostre en deus en France, de ce mon cuer n'a pas
N'en nul pays n'a grant plus douce ne plus gaie
Un de par la chereure a plus de verite:

1) cf. Gautier: Les Espagnols, III, p. 11

Genève a pu être le type de l'Espagne coloniale
innocente et enfantine. Mais il n'y a rien de plus innocent
que l'histoire. Les autres sont des histoires et les autres
sont des histoires.

Re voir Blaise mon pere, ma sœur ne mon frere.

Duchats mother will not consent to the murder of Blaise. Helpfully, they kill a pig and take its heart to old Margiste who has no cordial skill and is quite willing to accept the pig's heart as Blaise. The young man is left to shift for himself in the world!

La dame fu el bois, qui durement flora, 704

Se oï les leus aller et li liens traire.

El esclaire forment et roidement tonna,

Et plus mennement et gresille et venta,

C'est hideus tant à dame qui confuz me n'a.

El n'est plus bele dame de ce jusqu'en Lessale 707.

Non, au mien escient, de la juques en Gale,

Mais travaillee estut, d'en est un petit pale,

Arrochiez vraiment, n'a talent qu'ele bale;

Dou mal tant est sa robe un poi pesans at sale.

Donc en point mangier n'est at, ne cre ne crent, 710

Re pain ne vin, ne vin ne quere ne breunt

"Se eles (beasts of the forest) mettraient, je leur mate et doctine 725

Qu'elles mangent plus tost que que crent." 2)

1) O ne arha de grant arha

2) cf. Aucassin et Nicolette, XVIII, 3.

Sut onques mes ceste treahise.

Blaise et Siriope, 1639.

209
after making good from her orphanhood? But the girl is asleep.

Sus son destin costé d'est alé conchier, 975.
Enfant le moment lorsqu'il le sentit, 1014
Le mine d'encre, se frotte à son front:
"Or me mentez", bien a, l'oeil pété, 1047
Jureil pour votre amour ici endroit vouer
Un vœu que je tienne à toujours sans fausser:
Que jamais ne sois, tant com feras durer
Que sois fille à roi, ne si à Pepin le ber
Une femme espousée, jamais n'a que parler,
G'irai amo d'huis en huis mes amours pour
Ma virginité meil, se Dieu plaît, ben gerdas, 1087
Car qui peut parer, ce est son recouven, 2)
Une oncle vint, se frotte à pleurer, 1061
Son remède ou l'usson, se l'est à l'air aler

It is to be expected that Sus, fresh from these most weary years for her experience, should have her faith tried by the action of a very religious man. Going through "la forest dou Mans", she comes upon a hermitage and knocks at the door:

Et l'ermites i vint, qui fu plains de bonté, 1087.

MS. 440 ff. 2) cf. L. Gautier: Sus poésie Vegeance III, 20-27 from
imitation upon Sus charité.

Un petit knisset a tantost desfermé,
 Quant l'erte vit l'ermite, de Dieu lui salut;
 " Sans bon, " fait ele, surer, par sainte charité
 Quant cil la vit si bel, le cuer ot trespense, 1093
 Serment fu esbahis de sa très grant hante'.
 " Dieux, " fait il, " je vous tieng à mon droit acome',
 Ne souffris qu'anemis ait sur moi poeste'.
 Dont vient si bele femme parmi ce bois rame'?
 Li diables me cuide bien avoir engane'.
 Devant son vis fist crois, puis li a demande'
 " Ele estot de par Dieu, moult bien a conquis'.
 " Serie, " fait ele, " oïl, mon cuer li ai donne'.
 Serrez m'entres lieux, tout vous sera conte'
 Qui sui et qui je quier, j'à ne vous iert cele'.
 - Bele " ce dist l'ermite, " ne l'ai pas enpense
 Que ceas entre femme ne yres ne este'.
 N'aisez ont ne menestre cest oïlee deise'.
 Quant l'erte l'entend levement a plus
 Et l'ermite li a de son pain présente,
 Vous est et plain de pain, ne l'ot plus honte'.

Berte le front et dist que Diez l'en sache gré,
mais si fu trahié qu'ele n'en a gousté,
Né un tant seul morant n'en a ele avalé.

The hermit is a good man, only fallen up an age of eighty -

Et l'eüst ens laïcie---1122

Mais il avoit beaus en flem. & loients

Qu'il redoutoit qu'il n'eüst son veu fausé.

He directs Berte to the house of one Simon, where she will be sure to
find warm & good welcome. Following the path indicated, she has
this ^{distressing} ~~unfortunate~~ ^{misadventure}. Robbers have seized her after the usual
manner, a hermit has looked upon her as an emissary of the devil,
now a bear appears who may be inclined to regard her too much
as flesh:

De la faour qu'ele ot est cheüe prisonée, 115.

Et l'ouïe s'en départe entre une ent braci
Cold, hunger, and fright have almost done their worst with the
helpless and prisoner:

Ne pout mais aler. car forment est lassée, 1163.

Car le faour et le grant l'amor se adouber

Que se Diez nel feroit, c'est verite prouée.

Ne peüst vers tel fause oïr nule dūce,
Selonc sa narrature, dont el est gournée
U ce point li a Symons d'ungen encontre! 1)

To Simon, kindly inquiring, Berte replies:

"D'un dūce dūce nūce, dūchūz entremēt 1191
Eille un vāseur oū c'ou afolū chement
Une mereste ave - Bameste la t'aveit!
Dū tūseur mēlatū mōit d'elūsement
E dū mēlūe l'aveit pū. 12)

- Berte; ce dist Symons, 'il ne fūz nūent, 1210
Cil oū qū demēde, dūchūz le vāement.
Quant Berte l'entūe, dū mōit d'elūsement.
En sa maison l'enmāne le pūset d'elūment;
Symons buche dū femme Constance o le cūgent.
Quant Berte le fū, dū dūen grāces en rent 1234

1) Hoccius has made a skilful use of the repetitions of the epic to tell a blazant line with description of one dreadful night. There is no repetition. Hoccius; it is a line of detail.

2) cf. L'Esoufle, II. 4796 ff.

Constance too, when the beautiful young lady comes to be in distress. The same answer is given her, as to Simon. Simon, being a man, has let the thing go for what it was worth. Constance expresses a judgment:

"Mal justice couruille, tant que on a chetiv 1296
 Quant from urte maneste so furevay furevay
 - Dans, m'adit's une, ainsi m'adit m'adit 1297
 Je croi Il'a moi regrene ont molt petit rendu;
 Ne devroient de moi la monte d'un festeu."
 Par ceste occasion a bien son ven l'aveu
 C'ongrestent qu'el' pot ne fu par li seü.

Berte is young in diplomacy. She can talk inconspicuously, she can invent stories, but when a serious question is put she forgets herself:

"Bele," ce dist Constance, "ne s'riez esperdue, 1298
 Comment avez a non? que bien s'riez venue."
 - Dans, j'ne a non Berte de d'ad m'adit couruille.
 "G'adit a m'adit joie, que vous s'riez venue?
 Mais a non la dame que a l'ep'ain m'adit l'aveu."
 Formant se le font Berte que son non l'aveu a l'aveu 1299

Elle aime assez mieux qu'on eût menti.

Of her terms in the forest, Berte gives no connected account; she is afraid she may say too much. She dwells on small matters and generalities:

"Ennuit me sui en l'ho toute seule geüe, 1310
 Mainte chose e trouee et mainte chose eue
 Qui m'ont toute ma robe desceiee et rompue,
 Mainte chose m'ont fait par devers ma robe nue,
 Car le fers fuore come une beste nue.
 Le bon fransois de mout qui l'ho a mené ment 1315
 Qui m'en agra la vie, d'ame et de men ment!
 Puis dist entre ses dens, qui nus ne l'a oit!
 "C'est Dieu qui de la verge de Baltham respont
 Il confonde Sybert, le meure, le faillit.
 Et Margot la fille, qui ainsi m'a trait,
 Ne cuira pas mes pains."
 Elle commence à pleurer, le cœur est chaillant. 1320

In this cheerful household - there are two daughters - Berte has grown
 years. She teaches the daughter the intricacies of delicate needle-
 work¹⁾, and is in every way an acceptable member of the family:

1311 1774 ff. - 26. Revue de la Bretagne, II. 4274 ff.

298
A lous se fist amer Berte, 1422

De tout portit les clés ? -- 1428.

Ne vint fors de faire et d'yane au samedi,

Et a vestit la hure tous jours le seigneur.

Tout le roi Pepin fin, ne n'est pas en oubli.

Ans d'ex lagart et s'ame face en la fin

Le roi Blais son pere regate moût trave

Et Blancheflor la mere regate moût trave

"Ahi, mere," fait ele, "com ariez le cuer moi,

De voir davez comment la chose m'a trait."

In the poem, nine years pass, ^{almost as} ~~soon~~ as night. King Pepin comes a-hunting in the forest where dwell the royal huntsmen of the province. The King, explaining our simple huntsman, is prepared for any sort of game. He meets Berte in the wood, and is attracted by her beauty. She puts him off with a civil pretext:

"Trains hom," fait ele au roy, "from Dieu laissez-moi aller."

Drop me faires ici longnement demorer.

Car mes oncles Symons d'ont assez tost disner."

The King grows so insistent, and as a last resort the countess with a generous disinclination of her qualities: and

1) cf. La Menestrelle, 1. 537, 7.

2) cf. Otoman, 1. 970.

Other men than the King himself might have taken the
great work for him personally:

"Roine sire de France, je ne en suis pas douter 2736
Donne au roi Pepin sire, rois d'unes est mes par
La dame de Sassoigne est ma sœur, j'ai un frere 2741
Qui est dux de Bourgne et des fers de Grentere."

King Pepin speaks with Simon and Constantine, telling them what
Berte has said; he does not yet make himself known as the King.
Simon speaks to Berte:

Berte esgarde vers terre, un pech de honte. 2865.
Simons l'assiet les lui, moult fu tairans et coie:
"Vins est ce tantement ne fu tairant mes 2880
Mes par ceste mençoie vers lui megarante." 2885

De mainte chose i fu Berte moult araisnie 2895
Et souvent osee et forment assailie,
Sant donli à courroucier Dieu et Sainte Marie
K'ains ne lui eut courroucier donec ne moult

It must be explained that Margate and other Carthage were
suffer for their Brethren, since Blancheffe has given

visit to France and discovered that Pepin's wife is not her daughter:

Blanchiflor with her girl, time to come (p. 297)
 But cannot find her in France, and Queen Blanchiflor
 goes back unwilling to Hungary. Now King Pepin
 to come quickly and identify the wonderful girl who
 is the missing queen, and of whom Simon is positive:

"Sire," ce dist Simeon, "j'en ai une creüe 2935.

Se ce n'est votre ferme, Berte que tout amis.

Onques plus grande femme n'est bon qui soit née 2943

Envoys go swiftly to Hungary and come again with the old
 King and Queen. There and Blanchiflor. Thus great persons
 meet at the house of simple Simon, the good wager:

Maitresse Blanchiflor de joie accablée 3190

Quisqu'el tient sa filie doucement embracé.

Devant leur vint Simeon et Costance d'amiee, 3194

Ysabel et Aiglente. Qu Berte ne hait mie,

Quant Berte les chies moult b't et leur seillie:

"Mere," ce a dist Berte, "bon Dieu le fill' Marie,

Vez ce ma pouce d'oreille que j'ai mise en la main.

Et vez ci mon seignor, cui gheus beneie,
Cui deus m' honora en la grant antie.¹⁾

De la roïne Berte fu mains douspûs getes 3231

En partir de l'ens, en l'en l'en: et moi:

Dieu, neuf ans et demie e fu, e l'antie

En gheant d'en part Berte, en Dieus enies l'antie

Et Constance et ses filles joustes li lès à lès.

"Constance," en l'en Berte, l'ens en l'en l'en

En la l'en de France, ne mais ne me l'en

Ysabel et Margenti, es filles, me donnes,

Ja n'averai richoise pour k'acient f'antie.²⁾

Berte is not a heroine of rationalization. There is even less room for comment in her case than in Ricolt's. If we want a key to her behavior this is to be found, I think, in her love for her excellent friends and in her remembrance of them. Her husband loved and respected her considerably better; indeed her feeling of love came down for Guillaume, and when he came to me for her daughter's mother, she was having her

1) cf. L'Escofle, II. 7961 ff. 1778 ff.

La Manekine, II. 8095 ff.

Chamade, II. 17712 ff.

characteristically ~~good~~ feels at the unknown of her father and comes
 to her little companion in bed, her mother's last good-
 night; ¹⁾ Rocco and Nicolette grow up very free from parents.
 The Duke Francis is well spoken of by the father - it may be
 therefore she loved him. With none of those may which require
 be considered the irregularity of conduct. Butte, however,
 forerunner ambition, and cannot in the premises church in ac-
 tive tenderness for King Popper. Hence her piety and good
 works are to be set down to the influence of some training.

Butte and Nicolette are children, the one of quib-
 liness, the other of sentiment. Wild hearts born large in
 their imaginations, and they think of their clothes at pre-
 cious times. Nicolette was she will forget her lover if she
 fails to recognize her debt to him in the arrangement of flowers,
 Butte, alone in the park at midnight, makes a comment
 that if God will but bring her out of danger, she will
 tell so as she is the queen - a rather simple one. Both
 Butte and Nicolette are void of suspicion. Rocco is trusted
 without reserve - except things in the matter of the flower lodge,
 no must strike and go. But before all will suspect and even

then she does not understand it first. But to be honest, and
 then the Parallel path. Rightly would her length be
 and lights but to wear garters and to have boots.
 Then the megalomania of fancy stitching; she will have
 mislaid the keys of Simon's house.

Bute is consistent. Like a good child she
 says her prayers, but her declared enemies she will not forgive
 anyone than seek to outwit them. This is a case of as-
 suming injustice, and yet she lives for many years in ob-
 scurity. Old Margate would not have triumphed long over
 Lince. We must accept of it as it is, thanking ade-
 red for her goodness, and holding her responsible for
 her lack of initiative -- having prevented her from taking
 any step looking to her rehabilitation. Indeed, King of
 Minstrels, had a considerable vigor of mind, as witness
 his portraits of Queen Blanchefleur, and of Cleomades.
 He deliberately chose to give us a picture of a gentle, fine
 Princess, unfit for strife and ^{still} made to suffer. The moral
 lessons are humbly his source we do not know. The
 wealth of invention in Cleomades leads one to think that
 it is not true that the author is a simple hearted man. (The same is
 the case with Cleomades, II. 17 ff.) and, Sucher-Buch-Verschfeld:
 Geschichte der französischen Literatur. Leipzig und Wien, 1900. p. 205.

Its author would in no case have been under the necessity of following closely after tradition.

§ 8)

La Manekine. (c. 1270)

Joie ——— Approximately in the last 1270-1280 falls the writing of three distinct works, one, a professed miracle, Le Roman de la Rose, the others serious attempts from their youth up — the learned Jean de Meun, and the great lawyer Philippe de Beaumanoir, author of the Customs of Beaumanoir. Of the two Romans de la Rose, we fortunately are not called upon to examine the more celebrated. Le Roman, we have just dealt with, and shall deal with again. It is matter of interest that in considering the ~~works~~ ^{which} of Philippe ~~that~~ ^{which} come within our sphere — La Manekine and Jehan et Blanche — we know that the authors then regarded the pursuits of romantic literature as an occupation. In the light of the special conditions in which the old French novel was produced, it is a significant fact that we have reached a stage when such a novelist appears, and we

was not surprised to find that thing was the son of our friend
 Philippe ^{Rene} ~~Baron~~ ^{Baron}, ^{Baron} ~~de~~ ^{de} ~~Baron~~, was a man primarily
 of law, not of letters; and although a slight influence from his
 profession may be traced in his work, it is well to remember
 that Chance saw fit to call his rendering, The Man of Law's Tale!)

In the old French Man of Law's Tale, the hero re-
 sembles Ulysses' Bark in as far as being a fish of great
 length in foil, and much suffering in his position:

Seize ans et, mont fu bel et gent, 189
 En la vige Marie entente
 Much de deure et d'onourer;
 Tous les jours l'aloit aourer.
 D'ouison que de darrist,
 A une gence que el avoit
 Qui en sa balance n'est p'nostre.

^{the}
 King's mother, saying, once to a promise from her husband, the
 King of Hungary, that if he take a second wife she shall
 be one much resembling her, the first. The King's answer

1) cf. La Manekine, I, p. XXXVIII, and W. W. Complete Works
Geoffrey Chaucer, Notes to the Canterbury Tales, Oxford, 1894, p. 145.

with a male heir to the throne and attempt to persuade the
councils, especially the late Queen. Their last resort is to per-
suade the King marry his daughter who is destined to be
his mother. She is beautiful and very modest. Her father
wishes to see if she is indeed all his honors claim for her:

La demoiselle se finoit; 383

Elle se regarde, et voit

Don pères qui est palès lui;

Et la honte qu'elle a songe.

Si peronne on fille puer 384.

Par le main et les den s'essou-

Mont le regard entretient

Elle voit à l'orgue plus douloureux

Plutôt femme ne fourme.

The King upon a second visit, makes himself to his office per-
fume. She answers in all dutifulness:

"C'est, sire, de mon honneur 385.

Où ne me doi pas doler.

Ettes moi ce que bon me vient.

Ces ma volente me requiert

De tout qu'enque fille doit faire,
Pour père ne doit contraire."

La damoisele et est content 543

Chaque de père va content :

"Pères, tel parole 543.

S'il nous plaît, père bien laissez.

Pour rien ne m'i acorderie 557

Le mort avant en souffrirai.

Mais nous n'est point de pence 561

De content et de la pence

En nous a ma dam feintes

Ces fol content le francistes.

Joie knows her father well. When he leaves the room. She says:

"Ja pour raison ne le laia, 598.

Puisqu'il l'a si en gros pris

Et que si homme l'ont empris."

The Council determine that the King must marry
Joie. She has been spying at their deliberation all times
and now that men are sent to fetch her:

Quant de l'or, en tel effroi 656.

Tot qn'ele ne set qn'ele fera.

En petit d'ours fu sa guise.

Des larmes de ses lès couvra.

De canche en canche en est alle 660

Ains ne fuia d'usq' de nuit.

En une quene qui tient

D'un port au mor de la rade.

Et de l'autre parte avale

Si s'ens en une rivière

Qui est rade de grant memoire

(Sunt li queneier ou palis

Talorent ale pour veir

Leur seigneur sa fille (Blanc)

~~Blanc~~ grant contel a queneier

Qui sont de la car des frouin

A pour le duc de tunc.

En sa main le fust le mercur 665

Et feras qn'ele coquera

Son fuing, et caoir le lava

En l'iaue, qui est apelee
Use¹⁾ la parfond et la lee.
Dont se commences a dementer.

Her hesitations detract nothing from her meaning:

" Bien sui' fole, qui moi ocire, 703

Voel a dolor et a martire,

Et se me puis bien respiter

De ceste dolor eschiver.

Comment²⁾ Per refuse mon pere.

Mon pere²⁾! Sarsse! ne amere

Anne pour peur de m'ame!

Urge Marie, douce Dame.

Comme vous demanche et requier.

En tel pense' a atendu 717

Sant que ele a oï le son

De Chans qu'on se contredient

Qui au rois mener le volent

Or voit bien a ce filz Colongon.

Donc fuens seueres tant aloigne

Qu'ele la met dans la fenestre;

1) Her falling rapidly? cf 1.674.

2) Recurrence of the word, an acquisition to H. M. method 3
Christian.

Le contelet bit en sa main droite.
Onques mais jene ce ne fist :
Car le contelet bien venant mort,
S'en fist au don de sonstre fong
Qu'ele la fait uier bien loing
En la cime la aul. ¹⁾

The faints, then goes back to her room where no four
counts to talk her to the King. She has the her done
up in a kerchief:

Pala, tante, descolouice. 768.
Ou les quatre contes s'en va.
Dusques la ou le roy te uia.
"Belle; fait il, comment aie tant? 7
Tel mal que se gnef vous fait?"
Ce c'on l'a dit. Conte
Le a trestout dit et monstre
"Eie, bien vous se entend; 744
Mais roine ne doi pas estre,
Car je n'ai point de main de roine
Et vous ne doit pas faire fame.

1) In the happy denouement the ~~her~~ comes back to the proper
place. cf. M. 7635-7656.

Au n'ait tous ses membres, par m'ame!
Enquerra trait hors son royaume
Soie' d'un coerechief en son.

The King is enraged at his daughter's knowledge of technology and unflinching use of it. Gai is cast into prison. It is ordered that on the morrow she be burnt. The jailer and the King conspired to let Gai escape and supply a boat by which in which Gai may escape. She commits herself to the care of Thoubace:

Basic font 777

Sont cil qui a ce m'ont menue
Par seule cieu par mer d'alei;
Je ne l'ai mie d'alei.
Mais pource il est en cieu
Je ne l'ai mie d'alei, que c'est cieu
Il pleist a Dieu le roy celeste."

She prays up to forgive her father, and drifts away in the shallow boat:

Elle a monté le cuer main 16/11

Car je m'en merveille mie:

Ruclo en mer sans compaignie,
 Sans aviron, sans gouvernel¹⁾
 Ne s'en but avoir aucun mal.
 Si eut ale

On the water: f'ree group earnestly, giving a recapitulation of the
 crew finding²⁾. It is but a light breeze by sea from N. Coast of No-
 rman to Seillon³⁾. The Baron of Rouville, a long-lived
 man, is at the landing-stage when f'ree's boat comes in:

Li prevois mont bel le seigneur, "99
 Qui mont avoit langue esmolue
 A parler bel et sagement:⁵⁾
 "Ruclo, cil Diez qui ne ment
 Vous doinst loir aventure et joie!"
 - Sure, "fait ele," cil vous oie
 Que vous en avés apele'!"

5) f. Chazé 1. 740 - Qui la langue avoit esmolue
 a bien parler et sagement

Reveries affects the English in his plots (cf. f. 1084-1086) which
 1) possible he was in England in the time of Simon de Montfort cf. Masson I, p. X

3) Dehors la mer fu de jors int. 7. 1168

2) 77. 1084 - 1160

1) Nelson, = directed to Louis... cf. Guillaume de Palerne, 7. 948.

Bele, il ne nous voit cele
Dont uns estes, et vstre non..
Se il uns plaist, d'uns volon."
- Sis, je sui une captive
Dei unbrut vstre a n'uns,
Ne v'uns plaist, de ma p'ance
D'uns, par moi plus n'en d'uns."¹⁾
"Ceste, bele, bien m'i acort.
Je sui, d'aucuns n'uns fait tout,
C'a bien fait estes arance,
C'a mon p'ance n'uns n'uns
Qui v'uns est de tout cest pais,
Bele, j'uns et j'uns.
V'uns de n'uns v'uns bien
Sa ne v'uns p'ance il ja n'uns."

- "Grand merci, sis," el respond

And opens briefly thirty-four words on the front. Now
can the King - Bele, j'uns et j'uns as he is - speak
upon her to tell her history:

La Damele li respond : 1291.

1) Cf. Bele au Grand P'ance, II. 1191 ff.

4 amerie me aitre en hier 1702
Lors je mon am. recontais,
4 monis au, que le contais

Et le res: 36 vers actual, 1726

Puisque votre non ne donne,
Que nous aucun non ne met
Arent enee: je me destine
Que vos aies non Manekine¹⁷
Le non de vous avec son l'ame
Si com vous oris ou rommans
Elle nommer ne se vloit,
Pour Chou que de cune le doct
De la ilenie son pere.

At the "Cottish Court", with kind heartment¹⁷ qui receive
her spirits and her beauty. She is agreeable and discreet. She
plays a good game at chess:

L'aie que on li fait sentir 1348.
Li fait recevoir sa hant.

17 "The King is received very graciously in Scotland, the King is very at
the court of the King of Scotland."

"En ma cour a gent con chienneille." Sae de Norway, 1. 3

En peu de tens s'est maintenue 1388

De courtoisement et de bel

Que il estoit a cascun bel

De li veoir et esgarder.

Et el se sent bien garder

De ceus qui savent de maniere

Car de li ne pœnt nus dire

Encheli, c'est de solent maniere

Sont cil qui de li parlent 1387

Mont le fissent, et mont le loent

Et ont que de lui en li mont

Que se parageant se maintient

En autre pais que on veit.

Sh. King delights in her company:

Sontes les jours il sejoine 1388

A Borden, et il est manens,

Vers la Manegne est venens.

A la joute courtoisement.

Des eskes s'avrit el tant

Que nus mater ne l'en pœnt!)

1) Sh. King's other games besides. cf. 7. 1388.

cf. 2. 'Escomble'. 7. 5826.

Sant e ala le rui et mit 1391

Que maint jour pour fol se tint

Car quant sainte est desrochie

Ne peut estre amee sachie

Mais cascuns d'eus ne set mie 1519

Qu'il soit amee ne de ame 1)

que spends troubled migrants in the eleventh and twelfth
century manner, but her preoccupations are not those of Sordani and
Galeron:

"S'an soi plaint qu'il ne face feste 1694

Et n'il se juit a moi es tables

Et es autres jous delitables

Et que il ne tient compagnie

Quide je pour c'este d'amic?

Quide je pour chou qu'il se bonte 1704

Et chou qu'il aint une espree

Et qui a une main calfee?

Et qui a une main coiff

Tout me souvient il est membre

Que je calfee pour chou mon membre

Que roine ne devine esle?

1) cf. Chigès, 539-40

2) all. et Galerion, 11.15-18.

Dont pens je ce qui ne poet estre,
Que je ne serai ja sa femme
N'y d'amerne mais au flem.
N'ouy que fusse sa soignante.
Or par est ches liq' sans amour,
Jours, "factale", "yuant la soignante"
Vay! amour. Com la mortem!

Quel que feril que jou i vie,
Il couvent que se vste une. !)
Ne sai se je pourai endurer
Or n'i'a el que d'endurer
Et de ben' celui mon courvise,
Que ne le sace la roïne."

And then (it is to be chronic) the admirable frie, an' no' from
her name:

"Rien doi amer, car en mon non 1776
Voi ge Raison que doi amer,
Enne me doit on apeler
En non de baptême foie?
Foie autrestant de nefie

Comme d'habitude avec la joie. 1)

After a quiet time 2) The King's mother perceived the truth of the
 poor thought. She saw more clearly ;

"Mendace, arde m'ait 1816

Il me semble que quelque

Se met mes yeux en mesurant

U que il me aime de cuer

Mauvaise force a vous en route 1622

Requiescences a ce vous doute

Que vous comparez mon fils ?

Vous en serez mise en deuil

S'il vous aient mais a nul jour

Vous en serez arde en un jour "

La Samraie le rapport : 1811

Donc le le regien du mont

Longues mesmes ne me paraît

Dont vilaine ne paraît

Se mesmes par courtoisie

Que quelques m'ait m'ait m'ait

1) 16. 1795 2) 162-1780

2) 1795 - Ensi d'entremement en an

De jouer à lui m'arrivera
 Ne lui en fais tel es-ouïre. " 1)
 Abont & se font tont en pleurent 184/.

No chess with the King is denied her Scotland will indeed turn in
 black hand:

"Coment forai join de ma vie 1853

Escondis ma compagnie
 Et mon ame, à mon sang
 Bien fait ma de g'out honn
 Mais si de je me amie
 Mais l'ame que je ne fait de mon.
 Bien ma fait de fene amie.
 Mais si de je ne fait de mon.
 Ceste de fene li deuy;
 Si de vent avec ma compagnie
 Bien croi de mort me sauvera,
 Sa pour la mort ne laira."

There says later the King is p'p'ar, ready for a game no doubt.
 Joie is ambivalence:

Il le a dit: "Ma douce amie, 1861

1) cf: Galerie de Bretagne, II. 3657 H.

117
She tells ^{him} of her mother's pretentious outbursts:

"Saciés de moi, ma douce amie, 1907
Que vous estes mes cœurs, ma vie,
Mes biens, ma santé, et ma joie"

La demoiselle intent-à est 1953
Ce sont vraiment des cœurs d'égot.
Ne monstra pas apertement
La gentille que ses cœurs sent,¹⁾
Ains li respont tout maintenant:
"Dio, ce n'est mie avenant
Que vous si vushe cœurs pleins
Que n'est à moi une abie n'est."²⁾

Ne vont mie a bas tendre 1973
C'est tant Baer pour bas descende
Ne pour quant p'ne une refus'

The queen-douge is asleep. There is a tractable chaplain to
marry them and they are married. The queen-douge is informed
of what has happened, and hidden to die with the smiling

1) cf. Amours et Jeune, II. 1213-16

2) cf. Gilbert Galeron, II. 1309 ff; 3592 ff.

comple.

Mais sans son hat d'ala chine 2059.
Il dit que de n'ia mie
Li rois n'en fist nul semblant, 2060
D'ala vent, " fait il de i' vaigne,
Et d'ala ne vent, de remaingne. "

Knowing it to be so, we have little difficulty in finding that Le Mouton is the best work of a happy young writer. Touches like those when the inevitable danger is concerned, the breathless scene where Gise cuts off her left hand that she may not offend, and the humorous description of her rescue with the priest & much speech - these passages show talent and originality - as the book has been known to be ably edited by the same party. The following section - the story of the marriage & the plot against the life of the young man - are the imitation of the contemporary fiction. He almost spoils the picture of a brave, self-sacrificing woman by describing her as being strange to his brother.

Prof. Dr. H. H.

at the Lyons & Lyons the imitation. The same is done in the first letter. The book is a happy imitation and not a copy. The different parts. The Lyons & Lyons. The novel is very and full of interest.

is ready with her answer. Further, she makes use of the occasion
to express the opinion she has all along quietly held as to his
folly. She divines what her father's obstinate course will be;
during her sixteen years she has learned him well. She says
no plain to bring him to nothing. It is her habit to trust in
Providence. Her ^{eyes} ~~eyes~~ falls upon the meat knife, and she
bestows to carry out the idea it evokes. With grace daily
to God and herself is her aim. Confronted with the
law she would then first be able to strike up
from a La Martine. She is given to self what
from by another's fault, and to be by her own
in extreme form. She is (I think) to
keep herself for her lover. Grace acts from principle.
She does not lie, but simply refuses to speak. The
baseness of her father has been a sort of grief to her
to the heart. She mourns for him and shields his
name.

It was well for Grace that her boat drifted to the
North. Putting in at "Sunderland". She saw
direction, and she did not know what to do.

place the coming by K. & D. under. The two hospital
found themselves, in fact, even in time to find the
up and down for her husband with her. We would
like tell the story, and surely St. Andrew that
each another more less content to find in
a 'Scottish'. The point would not be greatly
exaggerating. For give thanks for a rare type of
woman who has faith in God, speak little and to
the purpose, and play a good game at chess.

54)

Charmaine, (c. 1280)

Charmaine ——— We: to be before and surprised
that Philipp. & Charmaine, essentially a very old man,
no large made enough generally to count that the
creation from, Charmaine, was a greater little girl than
herself. Charmaine, a family history person, was not less than
so willing to allow that Philipp. & Charmaine had the change in
tells us. It would be need have no less than Charmaine. If
1) What Charmaine said of herself

William had a word, his work in Charmade at least is more
than acceptable. He will work at least to change around
the old Charmade into a new one. For the time being the
title of his patronage being, then, the subject of his
work, and the first intention to say, but a young man
the family sentimental. She may have wished But a little
more energetic; she could find little fault with Char-
mondine.

We will do this with Charmade, long
before she was the youth to find the same,
only Charmade being a little younger. The effort
will be a little time as you say?

Si vous Carmens et la soye 3009
Orentee lieu pour Charmade
Si arree que je vous di;
Ce il la premier de
Carmens pour elle avec.

Charmade, on the Charmade de fait, et elle est bien
suffisant a elle, la Charmade Charmade avec. She
is the beautiful that Charmade will not, though she

is of course, but the subject of the paper. The paper is a
Charmade, but for a moment and improving with it. The
minded by the fact that the paper of Queen Elizabeth, the
20. 4. 11. 11. 11.

Description :

De plus bele nul ne demant; 3126
Cui on ne la pout lier
Ne d'ice ne de li ha mes
Ne a ce li n'apert
Ne d'ice ne d'ice ne d'ice
Mais q' d'ice tout q' d'ice
A d'ice la n'apert
Et la t'ice apert li d'ice

Cherment li d'ice n'apert

Petit li d'ice n'apert
Li d'ice q' n'apert
D'ice d'ice q' n'apert

Li d'ice q' n'apert

Li d'ice q' n'apert
Li d'ice q' n'apert
Li d'ice q' n'apert
Li d'ice q' n'apert
Li d'ice q' n'apert
Li d'ice q' n'apert
Li d'ice q' n'apert
Li d'ice q' n'apert

1) Cherment li d'ice V. 1114-1115
2) Li d'ice q' n'apert V. 1116-1117
3) Li d'ice q' n'apert V. 1118-1119

Maintenant l'empereur

Quand il home il devant lui.

The princess is unsophisticated. She presumes that this man can have other than her officially betrothed. She furnishes the stranger with all needed data:

"Ne sai qui vous amena, 3191

N'aie mais ceus nus hom n'est

N'importe tant que vous l'avez.

Un dieu est l'ordonneur.

Car fait m'avez le grand mariage.

Se vous n'estiez le roi d'Anjou.

Elle a son a non Bleopatrie,

Car le bel estre mesmes.

Car se vous Bleopatrie n'estiez,

Se vous aviez V^e Lectes

Ne parriez vous une potier¹³

Vois m'en dites, je vous en prie 3214

Car estre me sambleo courtois,

Et lians et nobles et adous,

Aveus et plaisirs et nés."

13 cf. Blanchardin et l'orgueilleuse, II. 713-15.

Clarmondine is interested. And Cleomake's understands the
art of not making a good impression. He hopes he is not
intruding, states that he is disappointed, and the like -

Can de Courtoisie et d'avis 324

Est le ton face et le cul.

Such "inter comitatus" has its due effect upon the
Princes:

En même temps le plaisir 325

De Cleomake s'est fait.

Maintenant l'atout 326

Un chef de file.

Et quant de plus l'argent.

Plus le plus et plus le plus.

Quant Clarmondine se sent 326

En se fait point que je vous de,

Ses demoiselles a l'uchie

Walter se sont comitatus.

Un conseil d'assemblée

Pourquoi il l'ont dit ainsi.

174. Participations de l'Esprit, II. 4845 ff.

Et Clémence com' courtis
Ses belles fructueuses bous;
Mais nait en l'air respand
Sont tout bas en son sein.
Clémence tout est fessit
Avec sa main son fessit.

Clémence s'apart au son. Et lui son
apart à tell le plus melle why he is here:

Il a mangé le bœuf 327
Et Clémence n'en a rien
Pourquoi ne comment il nait le
Et Clémence lui a dit 327
Il n'aie si courtis de lui ne vit,
Plus sage ne plus bel parlant.

Clémence a dit. Et nait le plus melle.
Et lui son apart au son. Et lui son
remant, but Clémence's thoughts are set on way.
Et il s'apart au son.

"Bel," fait-il, "à très bonne heure 330
Puissiez vous lui estre lavez"

- Bien sûr, l'âme destinée
 Vous est destinée à tous jours
 On me ayez j'ai d'amour."

Chomade's fences well and at last makes out in what
 Kingdom he is arrived. He King himself, and to
 make his people as happy as possible, some -
 and after the party:

Se jette à chapelot faire l'âme
 Et tout les fleurs caillots
 L'âme et ~~l'âme~~ l'âme
 into l'âme et l'âme
 L'âme de l'âme l'âme
 Vous le chapelot faire l'âme.

King Carmar marriage and l'âme Chomade.
 Chomade open to the surprise:

Sure, l'âme de, ce que l'âme
 On me ayez j'ai d'amour
 Celui faire mal et l'âme
 On me ayez j'ai d'amour
 P. l'âme de l'âme

Veut il que l'il soit bon
Car aussi ont m'au Gordon
Que il n'i entent trop bon.
N'il n'en a ouve faussem.
Et quant li rai de fille entent
Bien entent que par li n'a mie
Cilui emprise de folie,
Et que moult très grant tort avient
Cil que de rieu mesconient.
Sibz ce n'est li rai de folie
Cen'est pas cil que nous enoie."

Quant Charmonet a entent rai
Sibz que de rai n'a fait
Moult de rai de rai de rai
Cen'est pas cil que nous enoie
Sibz ce n'est li rai de folie
Cen'est pas cil que nous enoie."

De Rine rai de Rine. Rine rai de Rine. Rine rai de Rine.
Rine rai de Rine. Rine rai de Rine. Rine rai de Rine.

Laissez le aller; 3549

Puis que il nous vouloit qu'en,

Il avoit il en bonnet que

C'est un decouvertes de gens."

Mais ce ne li'ert nus confes. 3550

Queen Clarmonde a dde her words of wisdom:

Sa fille moult reconfortoit 3572

Et li dist que el avoit tout

Que el menoit duel si fort

Pour ce faire que ne doit

Qui il est ne dont il venoit.

Clarmondine will speak from the point:

Sur li a Clarmondine dit 3577

Il'ains si courtoise riens ne vit,

Ne de celui ne croiroit

Que de bon deus hommes soit.

Clarmonde escapes on the cheval de fust. He comes
again to Severay, and Clarmondine and the Clarmonde
with a kiss. Her de chambre is easy of, on Severay over to the

8
Ses pucelles qui le servent 4575
L'air don Israël l'airie aient
Celle nuit trestout entouvent
Pour avoir l'air don Israël veit.
Et les fenestres tout entour
Pour avoir la très douce aour
Celle qui s'en va par tout veit

4580
as before :

Son neoit de que faire 4609
Celle qui s'en va par tout veit
Ses pucelles l'orient 4615
Bien set que tel vaise feroient
C'on les oient de toutes parts
Celle qui s'en va par tout veit 4625
Saurait volentiers la pensée
De lui
Et pour le savoir, d'a pensa 4635
Que très bon semblant li fera.

Que de la voir par un
 Que vous fussiez ici en droit,
 Qu'il vous vint moult honorer.
 Mais je sui si loin en loutance 4788
 Que ne nous deüst destaler
 Ce qui n'est pas le mien.

En un lieu divers et sauvage.

Alors qu'il ne fust en 4789

En courtoisie par mal fait

Ce lains est le plus bel

Chemin de l'homme, par lequel l'homme

Le plus bel est le plus bel 4790

Le plus bel est le plus bel

Comme l'homme est le plus bel

"est la chose dont main m'escamei."

Et l'homme est le plus bel 4791

De ce qu'il peut et en parait.

"Bien sur, fait le, n'abz 4793

En ce préil, et bon'abz

Dont que je vous le ferois
 Me ferois semblable :
 Mais vous n'avez le ferois
 Mout en vous y digestes
 Et les et ferois ferois
 Mais ne ferois que m'été
 Le ferois.

Mout de lui q' il ferois 480
 Quant vous entendant vous ferois
 "Mais qui n'est ferois".

The three words are "digestes" and "ferois" and "ferois":

Douce Dame, dont vous haster 4918
 De vous lever. A lui nous.

"A no parrai joie en ferois."

Debentz la chambre l'en menerent 493

Un petitet le ferois mangier 4938

"Mais qui n'est ferois".

Ce ferois mangier de ferois.

"The morning dawn". The ferois mangier de ferois.

Dance and reports that the King, the Queen, and attendants

are approaching the garden - the King is in the garden!:

Requies Charnonni. Dated 1799

Treant's ornament is at hand.

The fabled story explores

the fabled story explores

the fabled story explores

Charnonni is deliberate. He puts Charnonni on the water
house, tying her on for safety. Then he manoeuvres until
he brings his double steed directly over the King and his party
in the garden. Even that point of vantage, however
planetary it appears, after which further action!

While Charnonni is whisking away to Seville -
Charnonni is now to Mar... King of France - the
King is a... Charnonni, whose youth has
remained ^{new} record in France. Charnonni, whose youth has
been a luxurious one, is unspoiled, of an open disposition;
She knows her father is a just man; she has made staunch
friends of her three companions. Her thought to have been
and then of love. She is impressionable. Reports of

1) X at IX and at et plus non. 2. 3157 - She is older than others of our...

appearing at first, as Cleopatra's to please her so well
that she is quite reconciled to the arranged marriage -
Clermontine should not be pronounced guiltless. She is
an instance of the strength of ^{the} relative affections.

She knows little of men. She thinks a man's man-
ners an index to his soul. Her own is so white a soul
that she cannot suspect it is her passions and feelings
ago in order to keep themselves and something herself
very innocent, and very shocked. Clermontine is virtuous
and faithful. She by the first not hesitate to be-
lieve what she says. She is distressed at being deceived,
without showing it. In dilemma she can be quiet. She
thinks twice before making a noise - that is does not make a
noise - when Clermontine comes the second time. And when the
German is at hand, and the elopement is in jeopardy, she
is but a little explorée, whereas

Ses trois demoiselles pleurent

Et les blanches main détachées.

"One Tuesday", Cleomaster alights at Seville. In a garden, near the city wall, he finds a pleasant spot where Cleomaster may rest. He speaks of how glad his mother and sister will be to see her:

...," faitele, "et je vous prie 5466
Que vous les ailliez amener,
Et me laissiez ci reposer;
Laissez-les venir
En ce lieu de repos;
En le monde ne s'en iront,
Et pour ce forment de re bout,
Ne ne servit pas chose bele
K'ainsi alast une fucelle
Laissez-les venir
En ce lieu de repos.

Cleomaster goes Cleomaster goes:

"Dien! Dieu! Demeure mes amis. 5497

Tant m'est que le Renie

Le Renie le Renie le Renie

much in love. The songs are in the style of the

hideous Grompe-k, a King of Africa, whose is the wooden
Horse. Cleonides had played him an embarrassing trick!
on vengeance, he presents himself as a messenger from Cleonides,
and reports the death of the Princess - they
are expecting her at the Palace. 5

↓
S'on est au on va, on ne est quant

on est; and Cleonides has said so that she is at the
Palace of the King.

Derrière li regardoit pource 3) 6245

Et buchoit moult piteusement

"Cleonides! Cleonides!"

Amis long et courtois et nés

Amis, pourqu' fui onques née 6251.

Quant si tost fui de vous servée? "

— Bele, ne vous doit amener 6312

Et je sui petis et loeus;

Car ne doit estre de refus

Li dous que se vous ebe ci."

1380-1400 ff.

2) Beune de la Montaigne, l. 3014.

Angelia whose misfortune
was beginning, instead of ending.

"Va, seri, "fait de, "me ci,"

Sui je dont en la compagnie

Crompart qui est roi de Bougie ?

"Certes, seri, ce force moi.

Mais de vous que contes faisiez; 6355

Et d'un bon seri force moi;

Où vous me trouvez étant;

Si auriez fait au moins quant."

Et Crompart: "Et si n'avez

rien que ma force moi."

"Et si n'avez rien que ma

force moi, ce n'est rien de bon."

Sill d'une ouvrière de Poie 6354

Sui, et si fui né à Melan 2)

clément force moi de force moi

de force moi force moi force moi

de force moi force moi force moi

Me dist il avec des servie."

Et Crompart: "Et si n'avez rien que ma

2) cf. Porte aux Ours Ries, II. 1191 ff. ; Mane Rine, 2. 12. 12.

1) cf. Le Livre de la Vie, p. 7. Mane Rine, p. 12.

Can jamais vers lui ne réiez,
Cui fille oiez, no cui non
Sachiez moi auez à baron."

Compart goes to visit the Countess and her
pousal. Charmaine acts the part of one sensitive over her
new connections:

"Sire", fait ele, "c'est mes grez; 6446
Ainsi en couvent le vous ai.
Mais quant en ce pays venrai,
Je vous ferai, de vous tant m'aimés,
Que vous nostre affaire celez.
Ne de ma pous estacion
Ne pousage ne non
Tant en tant me pous!"

The couple is now beautifully amicable. Compart asks
her name:

"Sire", fait ele, "suis nommée" 6478
- "Ce doit être bonne destinée!"
"Sire", "ma douce bascelle
C'est moult plaisant nous que Sire."

Crompant fears to go into his own country of Bougie. He
 writes to his son: "Mama, je t'écris."

Mema's, a bachelor, is King. Mema's is informed of
 this visitation and comes to see:

"Bel", fait il, "entendz ça, 6901

Dites moi de cel home là

Se vous le tenez à baron."

- Par mon chief, bien sure, je non,

Çà nel sera, n'aie ne le fe."

Crompant, however, who is killed in a war with
 by contrast, is thrown into prison and there dies. Mema's
 is charged with the care of the orphaned children who
 is charged in law. A family council is held to which Crompant
 is summoned. More excusable here:

"Mama, je t'écris."

Se je le ve vous en dire,

Il y a un...

Si vous dist que parmi le vent 7201.

Donc li a dit moult doucement; 7205

"Bien prie, sachez vraiment
Vers les monts de Mongie qui ne
On l'appelle on Trouvee." (1)

Then she tells a circumstantial story, speaks of Crompart her
father, and of her mother, and of her
husband, and of her children.

Charmante le monde. 7471
Moi le monde. Belle le monde. 7472
C'est le monde. C'est le monde.
C'est le monde. C'est le monde.
C'est le monde. C'est le monde. 7474
C'est le monde. C'est le monde.
C'est le monde. C'est le monde.
C'est le monde. C'est le monde.
C'est le monde. C'est le monde. 7503

K'ais mon bon seigneur renvoie
C'est le monde. C'est le monde.

Memoirs asks her to be his wife. His mother protests, but is
overcome by him.

Charmante les d'aisa 7459
C'est le monde. C'est le monde.

O Memoirs is not satisfied with the woman
he has chosen. He is not satisfied with
her. He is not satisfied with her. He is not
satisfied with her. He is not satisfied with her.

Et bien se fait à venir 7471

Que trop se ferait bien hater;

C'est ce qui nous fait le point

de faire à un d'été après l'autre

et de nous en un point

de je fais l'homme d'été 7480

Il n'y a pas de point

"Sic," fait le, "entendez ça, 7504

Sachez de vous m'avez fait

Et tout après la mort celui

qui n'est pas le point

Et celui d'ère femme et pousse

Quel est le point de l'homme

Que vous fait voir l'auver

Quel est le point de l'homme

de l'homme à l'homme, le mariage - fait le point de l'homme
thence. Blephetris if she tells her name, Memasus within three
months and one day for the whole method of the only
near for Charmodine?

She Charmodine's Charmodine 7511

1) En cas de mariage
C'est ce qui nous fait le point
de faire à un d'été après l'autre
de de l'homme à l'homme - Memasus 11 8511-12

Diversement, et à parler

Quand le duc d'Alençon

Est allé en son pays

Aussi il en corsant s'est levé

Par descur : lit d'est gété.

En sa chambre il se tient

As dens le prist à descein

Et yent chose le roi d'Alençon

Par la chevece le saisi.

Mr. Clarmondine undertakes a rôle she plays it well :

Les x femmes qui la gardoient 7771

Grant paine en li garder metoient.

Argente [sister of Menasus] c'estoit sœur d'Alençon 7772

'~~Charles~~ l'entendait n'est le roi

'A li aidier d'ele pouist.

Cleomades is worthy of Clarmondine. He has made search for her far and wide. With his equine, he comes to Selma. Among the maid of the court I offer to offer you. He appears to court, with his fine the queen's physician. He

powerful factor in the cure. Then he utters Charmonde:

Et cela nule semblant ne fait 13136

De rien nule que il li face.

En un instant l'enfer ne fait

Et en un fin moment l'enfer

great a name than the legend. Charmonde ^{last} ~~long~~ the
under time up to the end.

Los de 13164

Soutentour le cheral mours

Pour amuser les museours.

It is all for the glory of God. States the Doctor Amable.
The complete restoration of the patient will be brought to the
mound in the open. At the appointed time a distinguished
party gathered in the square. Charmonde's request upon of
serious ~~for~~ business. When he is ready, he and Charmonde
rise into the air and make toward the west.

This time Charmonde is more careful of his beloved's
strength. He does not dare to let her sleep. Charmonde
falls asleep. Charmonde considers her beauty and in his mind
Hercules and Paris let to let her at the last time.

Parsons again the day :

Quant la bête est assez dormi 14521

Lors s'éveille et dit : "Aïe, aïe,

Mon bon ami, tu es si vieux."

- Je suis ça, mais très très vieux, très,

Dormi avec moi très doucement" 14522

"Aïe, aïe dormi trop longtemps ?"

Sait-elle, "vous aimez il ?"

- C'est, l'ami, tout ça."

Quant la bête est assez dormi

Elle se réveille et dit :

"Aïe, aïe, mon bon ami, tu es si vieux."

Quant la bête est assez dormi

Elle se réveille et dit :

"Aïe, aïe, mon bon ami, tu es si vieux."

Quant la bête est assez dormi

Elle se réveille et dit :

"Aïe, aïe, mon bon ami, tu es si vieux."

Quant la bête est assez dormi

Elle se réveille et dit :

Neantmoins, comme dit le poète :

Il n'est point de plus belle chose que la vieillesse :

Sur, me dit-on, doit agréer, 1460

Sait la belle "que tant m'amusé,"

C mille fois vous en merci. 14606

Et pour la loiauté que vici

En vous, je vous en remercie.

14. grand et petit 14611

2. je a Ben. ne meurt pas fait

Et les doucement la braise 14616.

Since the morning in the garden of Scille, when
Chromola was with her, the time when she appeared
up to this day of pastoral happiness, she has gained the right
to enjoy that peace which now awaits her, and into which
we shall not enter. Since in danger of seeing herself
lost to Chromola's, she has employed all the arts of deception
of which she is mistress, not from long practice as we have
seen her long life and from her self-contradiction with Mr.
mother, but from the exigencies of the moment. She is going

of her terror at being snatched away by Comfart. She yields to unreason and begs for release. She is born in possession of her wits, and appears to fall heartily in with Comfart's peremptory suggestions. She makes use of every point in her favor, ~~and~~ is quick to claim Comfart's love as her husband if so she may contrive a postponement of marriage to the King. What defense has she but this ~~unhappy~~ *unhappy* *Galvina*?

Can send what Sans nul conseil 7032

In pair's lives at fountain.

Clarron's little *Albano* - *Albano*. The whole of the stage has a free choice whether she shall marry or not. *Albano* and *Trasno* are so placed that they can act independently, going and coming as they list. It is to the 'plot's' interest that *Clarron* remain at *Salerno* - the chapel de fust is excellent stage property, and King *Memius* must fall a victim to its terrible singing. Until that point *Clarron* is left to the care of ten women, sufficient evidence that if she is gentle, when occasions demand she can do it.

3^e de Siècle [XIII^e Century]

Deu, con plume a natura en le femine
trouu!

Provia que dicuon pape natura
feminarum, 145.

Interesting Remarks — Blanche of Castile (c. 1280) —

18) We approach the end of a period in the French
romance literature. During the 13th century
romance literature of the French court.

Between the years 1270 and 1280 decline is manifest: Adieu
Revanche Berte aus Grans Pies, Queste de Commarces, and Ogier le
Rois for a further 100 years. The literature of the 13th century
mirrored a different form and a different content; Philippe
de Beaumanoir fails to use the materials of his story, En Marie
Marie, to the best advantage because in the last episode he
clearly follows after the 12th century, and Philippe de
Blonde (c. 1280) for all essentials is another (Joan 2)
Inventori leaf, and now, the reading public is changing.

Not later than the year 1225, the Roman de la Violette,
although without any young girl hero in the sense we under-
stand, is still in the line of the Chanson de Roland.
The Chanson de Roland (1225) is still in the line of the
2) cf. 300 notes to Amours et Joies, pp. 125-126.

(Reignart and Blounten), a retrogression to the lands of the
 epic. Friend of Renaud, searching for his wronged wife, Esmeralt,
 comes to Cologne. Then he fights the Saxons. Reignart, the
 leading figure, being the one known by name, blunders
 down the attraction of the reluctant queen and goes on
 to show the place to the Duke. But the Duke has
 the standard to fight in the Reignart epic (p. 107).
 Similar episodes occur elsewhere in the poem³⁾, which is but a
 chance to get in the name of a roman d'aventure. In Reignart
Moine⁴⁾, (c. 1230), is a farcical story in which women appear
 only as a laughing-stock⁵⁾. Blount Li Sireis (c. 1250) is an
 avowed poem where the hero is worse than a laughing-
 stock⁶⁾. In Reignart the hero is not so much as
 a puffed up, the hero is still less convincing in
 other romances of the year 1250 approximately - such, for example,
 as Reignart⁷⁾ or Reignart⁸⁾. The entire work is the
 novel, Oetanen, which is avowedly nothing but a reworking of a

1) cf. Roman de la Violette, pp. 137 ff.
 2) Ibid., pp. 150-177.
 3) Ibid., p. 107; pp. 234-235.
 4) cf. Guillaume (Göbel) II, 1. 634, where the title roman d'aventure is denied the poem.
 5) cf. Walter de Moine, II, 25 ff.
 6) cf. Blount Li Sireis, II, 955 ff.
 7) cf. Beausans, II, 2234 ff.
 8) cf. Richard li Bars, II, 183-998, 9895-5353.

... a Success ²⁾ ... What could he more ³⁾ ...

To illustrate more fully this change in sentiment Progression through the thirteenth century, I give a detailed analysis of the heroine's place in Sore de Nansay (last of the romans d'aventures) and a brief notice of the conditions in Blanchardin et L'Orquilleuse a writer during the fourth quarter of the thirteenth century.

L'Orquilleuse, like Sordane and Ydore and La Fiere, is very proud. It is her belief that she can bestow her love only when she will, and the man she elects must be an earthly ⁴⁾ ... kisses her three times ⁵⁾ and although she swears vengeance she ... whether she shall ~~kill~~ the upstart, or ~~kill~~ him, or love him ...

1) cf. Gröber: quadrans, I, 2, 798.
 2) Cetana, II. 3364-3396; 3709-3879.
 3) cf. Theodor Krabbe, op. cit., pp. 22-23.
 4) Blanchardin et L'Orquilleuse, II. 549-554.
 cf. Chiege, II. 446-52; Apreson, II. 108-117; Ames de Gdore, II. 176-183.
 5) II. 701 ff. cf. Cetana, II. 2640 ff.

229
...
...
...
...
...
...
Si en fœ avir damage,
Se nus cres lor fol corage.
Or m'en dist ilains paroles;
Si les en tieng auques à folles,
Il n'en valent le chantage.
Qui vint en vostre ostel l'anee.
Comment a son le damoiseaus? "

"Ma dame, Blancandins li Biaux," ensues il fust, "and I
should be prompt to have him for my son-in-law":

Et dist orgueilleuse d'Amors: 1479
"Je l'ai peça veü aillors.
Vo fille ne prendroit il mie,
Car mult a plus cortoise amie
D'Amors que de son frere."

Blancandin

De vos filles.

De la Linguette (p. 102) 1771

De la Linguette (p. 102) 1771

Qui tant par Blancandin grant pain

No faut ne paiser ne dormir.

*She extends a flattering invitation for an interview with the
stranger, on state matters purely. [M. 1335-1543]*

Blancandin is much surprised to hear that he is here
with anyone, much more with a Cousin of the Châtelains. He
soon finds the matter explained. The lady is
of course, she hopes he will make a long stay in the city, and
offers material inducements. a price incognito and in debt;
the young man immediately makes his acceptance. The
lady is quite willing to leave and the young man
now, Blancandin asks who is the mysterious cousin he ought
to remember when he finds himself in a strait. She
answers l'Orquellens, who has long since forgotten the code of
Christian, Gaucher, and Hugh of Rutland:

"Damoiseaux, sire, c'est par moi 1701

1771. 1676-1684. cf. Richers de Biers, M. 50.55 ff.

can to influence very appreciably the same results. The
 lion of Genes has ended, as it may often be observed
 end, in something like a consolidation of genes. In
 the history of the history of L'Orgerie, the history of
 the banquet hall has apparently been in collaboration
 with any number of the public square.

There is a further element in the behavior of L'Or-
 gerie which is seen to be and from to a domestic in-
 terior such as we find in Son de Nausay — her jealousy is to
 be carefully remarked. We have not been accustomed to
 this trait in our heroines. It has never seemed to occur to
 them that the man they love could by any possibility be in
 love with another, while they are at hand. True, the opening
 scenes of the plot in Blancandin or L'Orgerie are
 different from any we have hitherto known. The hero, the
 count, is not the hero of the story. He is L'Orgerie. He is
 he is careless, enjoys himself at the fountains without a
 thought of the castle, hence the unprecedented occasion for
 the children's jealousy. But that is only the beginning
 which at least hints at the existence in the world of young
 Mr. George. Another: What History of French Literature (1897)
 p. 73.



Se que Sones mont bien le vit.

Quant il le vit si le vit 223

Qu'il ne disoit ne tant ne grant,

Se il n'avoit pas de chevalier

Des chevaliers et des puehnelles.

Quant il le vit si le vit 223

Et o'a grant joie la este 245.

La celle l'a arasonne

En oussient mont doucement

Et ch'ilz o'en alumet esprent,

En toa grant bestre che est double.

Monte a fait dure journee,

Et non pourquant o'a il pense

Quant il le vit si le vit 223

Quant il le vit si le vit 223

Quant il le vit si le vit 223

Quant il le vit si le vit 223

Quant il le vit si le vit 263

Quant il le vit si le vit

Et bien en avoit plus ois. 263

The country under the sea along the shores of the English
 coast for the first time. The first question he asked was, "What is the
 name of the country?" The answer was, "England." He then
 continued to speak his mind, though with difficulty, and after man-
 y attempts at the first part:

U de vos lui d'enhardissort 796

U de vos lui d'enhardissort

U de vos lui d'enhardissort

U de vos lui d'enhardissort

U de vos lui d'enhardissort

U de vos lui d'enhardissort

U de vos lui d'enhardissort

U de vos lui d'enhardissort

U de vos lui d'enhardissort

U de vos lui d'enhardissort

U de vos lui d'enhardissort

U de vos lui d'enhardissort

U de vos lui d'enhardissort

U de vos lui d'enhardissort

Yde has heard rumors. So when Son drops his gloves, she looks she
to him, saying:

"Ches gens vous donna vstre amie 899

C'aves en v'païs l'essie."

Et parut Yde son amie,

Le lui avoua tout ce qu'elle

Avait fait et dit, follement

On m'en a dit tout de suite.

Later, Yde regrets her flippancies:

Entre la gent forment pensif, 1079

Mante fermes l'orgueil

Pour la couleur qu'elle ot mée.

Si se commence a dementer 1087.

Et son orgueil mout a blamer.

"Monsieur, m'en va-t-il, t'en va-t-il

Cascuno m'a de ses yels coisie.

Donc son premier orgueil

Et par son blain se sentus 1090

Quand je m'en talle en

Or sur aussi com refuse 1099

Se mes le (Sons) voi, je prièrai 1124.

Qu'il me pardonne & chet outrage;

Et g'iere mais vers lui plus sage,"

Puis redit après: "Non ferai,

Ne j'ent ne m'aviellurai."

A long time. Quel fut le résultat de son voyage
jouit as Lucien's Knight. Lucien is crown queen of the time
the old & young men, who of course, knew the thing. He
- found.

Cell fe qui ne conseille 1111.

Il qui ne parle n'est

Et sage fe qui n'en parle.

Ne me outrage plus n'est

deux. Je l'ai si finis

ne me parle plus.

Donc, il s'en est d'abord en son for, n'est pas:

Ude la Velle de seort 2681.

A l'huis de sa chambre et couvert,

Cherz qui avec Sons estort 2698

Si l'on peut le commander
Un peu d'huile pour friter

On en veut bien maintenant appeler -

Mais faut que l'on s'occupe à tout 1770

Vous ne pouvez pas friter

Sans vous de nulle rieurs q'avez -

Put y de savoir control la langue :

" Vos mains n'est pas crues 2771

De tel mal, je croi, vous garda 2774

Chelle qui lancez vous bailla

Ki s'ist es loges en la free.

Saisies ester autres fuchiolles 2775

A conter vs fausses nouvelles "

Montli" se t bien y de confondre, 2779

Petit y de voir un monde 1780

gens, n'est en l'air.

Son estait venue cogarder,

Si se s'en pout soiler.

Par daleis le vis le reser

1) Or ne se t quel vie Venir 1.2 B15

Ne el monde que devenir

Et tout ce qui lui survient,

Saline Bank, au voi coast, 2837

Comme doit pas Sone truffer.

En ce mal point m'a je mis 54

Monday 9 May 1890

4. von Pinner und der Fuchsholzer 1834

... que se cost far nou. de

Ik je nu ooi e hel heel aler

Je s'avis que toute la gent soit sage

Le la lola le mome mome

Salmon and trout in ascending order.

Shirley C. Johnson, Esq., New York

Atant sa cambiere a p pella: 5

⁴ Maint lieu avec maint bon ami 5455

El final en negro de la...

- Dicit que non fuit in
Si en icelles partout blanche."
"Et Sabine, ditte vous voir?"
- Partout le frère bien savoir."

Sabine s'en tourne riant 5491
C'est bien la belle que valent.
En est bien le complice
C'est elle - la belle Sabine.

Son has not been able to stay at home, even to nurse Henry, his bunch-
best brother? He wanders first to Scotland and then to Norway, he
under the King of Norway's daughter - ^{Helen} Helen
Greek hosts. Odée, the King's daughter, falls in love with Son.
Their first meeting is interesting. It is after dinner:

Si fille le voir a yalz nient 3305,
C'un grant hant en se maintient,
Elle dit que yalz nient.

Son le voir a yalz nient

C'est qu'il n'est pas le hant
C'est qu'il n'est pas le hant

C'est qu'il n'est pas le hant

1) In view of the common opinion that in the middle ages deformity was but subject
for ridicule and a hindrance to that thoughtless from amongst the
considerately. Son is a good brother. (cf. II. 2552-2608) In fact, Son is a gentleman.

Grant Sires extent for usage 332

Ben li dank floris de musag

surprised into giving way to her emotions:

Idée en florant l'esquada. 5691

2. The first of these is the fact that the

Mon. eve. quart was mon. eve. eve.

1. Explain the importance of the following factors in the development of a country's economy:

Mr. [unclear] [unclear] [unclear]

You will not be made of this.

Chas. C. Smith } 7th and Broadway

De velen de meent.

U. S. Army, Kansas

Chlor. gas. frig. d. 1000

Two more leaves and 10-15 mm

See the column. There is nothing from it to show is possible to see the
end of him.

La dame (the queen) a Son Excellence. 198-

A sa damoiselle d'en va

Qui en ses 11. bras se jama

Et fu qu'elle n'pôt parler.

Le maronier li vint parler

Quant chell d' Jamison vint

Et sez amis ne le tient,

Et si n'arait a li parler.

A haute vois l'a escrie:

"Sones, venes parler a mi."

Li maronier li respondi

Que Dieu et ses sains en jura:

"S'il i va, ja n'i renterra."

Dist Odee: "Dont m'atendes,

Sont c'age a lui 11. mes parler."

Li maronier: "Belle tost."

She comes on board and then faints. A storm suddenly arises.

The ship drags anchor and is off. They put in at an Irish port.

Sone is wanted on the charge of slaying the King of Ireland. Thus

he meets the widowed Queen. Her attentions to Sone make Odee very jealous. (The Queen and Odee meet.)

Odeé encounter se leva, 6389

Il chüf enclen le salua

Con chell qui' est esmaïe.

Bien crut que ce soit d'ennemi.

Il le vint à demande

Qu'ell queroit en cest reese.

Bien fu fâché li rois d'armes

Qu'il le rois out des hommes

En saige son regarant,

En d'argente celine mant;

Il le vint bien le p'chaut.

Elle amant mieus error fu mes 6467

Sone must be talking Odeé back to Norway. The queen of Gallia extracts a promise from her that he will come again that way.

On the return voyage, the sailors plot to kill Sone. He fights the single-handed, except for Odeé's brave reinforcement. The sailors attempt to scuttling!

Odeé you must be back 1111

Il le vint à demande

Qu'ell queroit en cest reese.

De peüs .i. grant cre'zeta,
En la nef de lait avaler
En le tuer ala estouper.
Chelz qui le grant contiel tenoi
Qui bien savoit qu'il estoit mors,
Li fist passer parun le cors,
Et ai tant le cop li donna
Que mont priés dou cuer le

Some, too, is wounded. Shee' makes capital of her bravery, &
Some assures her ~~that~~ the wind is fair, and they will soon come
under:

Dist. Code: Simlauris, 7211.

Si l'è que l'infirmità d'una.

Non frequenti - with every 7200.

En cas, l'un de ces deux

201 Jan. 1890

The last of the crew is left.

Of the crew, only the helmsman is left. When the ship makes the
 home port — a band is then to play a welcome — the people on shore
 stand to see the ship. The helmsman is
 carefully taken up and put to bed. When he is able to get
 about with a stick, he pays a visit to her room, and inquires
 how she does. She replies

"Doux amis, la mienne sante" 7405

Est ce que me compites,

Et que je vous puisse veir

En sont tourne' tout mon desir

Si me d'attirer le m' d'anté'.

Et Olee li demanda 7416

S'il adont de li lui parait

Quant de sa sante' demandoit.

Ensemble, et de la sante'

Quant de lui le s'ent.

Et li a une li m' d'anté', 1947

L'un après de l'autre troue.

Si les en a fourment blasmé

1) 11.7243 ff.

2) 11.7250

Tr. ...
Et dicit que, se plus i venoit
Ja mais d'eux ne se melleroit.

... 7457
... 1465
Odes tout approuvées.
...
... 747.
"Elle lui doit aprestre."

But Sene declares he must absolutely be getting home to France,
and return all soon after Odes is written, particularly as
his father is in poor health. He wishes then to pre-
sented Sene to take back the gifts:

Dicit Odes: "Saisies ester 7657
...
Jaerei - n'en prendent,
...
...
..."

174 1.7884. ...

Sene's behavior Sene against Odes. ... "Donne p'inde pour mi casto."

Bonne, belle, et reconner.

Vous m'avez fait mainte bonte.

Si vous ne serez ne autre."

Si vous ne serez, et le plaisir de deserts."

"De, tous amis, que pensez vous? 7705

Mais ai respicee par vous.

En tout, au premier de l'année.

Vous m'avez fait mainte bonte.

Et si vous ne serez ne autre."

Vous m'avez fait mainte bonte.

- Va, Siis, c'est dont au coeur? 7737

Je ne l'ai pas deservie." 7772

Siis:

"Vous m'avez fait mainte bonte."

Vous m'avez fait mainte bonte.

Et si vous ne serez ne autre."

Vous m'avez fait mainte bonte.

Où:

"Ja de ce ne vous excuse. 7778

Vous m'avez fait mainte bonte. 7775

Et si vous ne serez ne autre."

Siis: (il y a un long de l'écriture):

Forme de ma main versée 781
Lequel l'ingé je au m.

Alors: Chant de la main

Alors, je suis: Mon courage est de ma famille

Mon courage est de ma famille

"Elle je ne puis l'ingé 782

Mon courage est de ma famille

Mon courage est de ma famille

Mon courage est de ma famille

Mon courage est de ma famille

Quant la raison et escontée

Mon courage est de ma famille

Si en ot du cuer grant fite.

Alors, je suis: Mon courage est de ma famille
Mon courage est de ma famille

Oder li tient compagnie, 8131.

A lui servir pas ne s'oubhe.

Quant fu couchés, si s'absteint

Devant lui, de li demanda.

Se il uet q. devant lui soit

1) cf. Chans - 7. 3958.

2) cf. Elle et Galen . 11: 4875-4881.

Le bonhomme en son lit se couche.

"Alors en son chambre couchier.

~~L'homme qui se couche~~

A tant odes en cel partie 3143

Quant elle l'a si fois baisé.

Lequel a plus de valeur

Le feu de l'âme et de la vie

Qui embleme de l'âme est.

After many adieu, Son is once more upon the Ocean.

Sending at Ruzes, he sends word to Brother Henry
and shortly presents himself at Rouen. Son -

Bein c'estoit qu'il eust oublié 3446

L'ame a cor ne peut venir - and

Henry, go to Donchier to call on Yde:

La pucelle est entre yalz leue. 3505

De grant honte enluminee.

Mais n'importe le malin

Com chello qui grant paine a

~~de l'ame~~ de l'ame

De jalousie qui l'aote.

Ensemble nous les deux, 1881
En volent la enclise
Ces années d'années d'années
La lue qui se lue en lue
Ude fumele et d'années
De qu'en lue d'années d'années
C'oupe pue de lue d'années
Ne lue de lue d'années.
Monte en lue d'années d'années.

Ces années d'années d'années
En lue d'années d'années
Ces lue d'années d'années
Le che lue d'années d'années
Le d'années: "Ne lue d'années d'années
Lue d'années d'années d'années
Ne lue d'années d'années d'années
en lue d'années d'années d'années."

Ensemble nous les deux, 1881
Ensemble nous les deux, 1881
Ensemble nous les deux, 1881

On des fois l'a os arguer.
Veni a par le main saisi;
Si le mena d'encoste li,
A Bone dist: "S'il vous plaisoit
A seye, mont bien nous plait-il?"

"Hendi, venes cha, se m'ameo,
Coutose amour e trouves.
Car je n'ae mie bene dieve,"
Salve a langue caroumanchie 8559.
A Veni a tant a tant
En boubon ya sublon de tant
Lien aote e cote e cote.

Mesurables Son de plonge en m'aper :

Le li d'oeil l'empereur
Hendi, se m'ameo l'empereur.
- A cun? A cun? - Bon m'ameo
Vene qui m'ameo m'aper 8560
En aote e cote e cote
Je m'aper.

Edo 15. Son de l'empereur 8561. Le li d'oeil l'empereur

brilliant Sordid excesses here and there:

"Le qui cuer avint si joly 8615.

Sill d'roy qui vous creï".

~~Vos amours qui si me loge~~

Saisies a mi vers estouttes, 8623

Rales a us fies amis

Qui tant nous ont fait de honte,

Ni ont pas honte recoures'."

Un fable pour un d'occupe

Par li meïsmes d'aïgne

Un fable au cuer a l'occupe

Que d'un siege s'est levee,

En ce temple qui n'est pas

Selvo' jais her mistress:

Un dist: "Traïtre, fausse rime, 8695

Par un traïson us fait breis

Mort avec le bon bacheler 8700.

Qui tous les jours us a ame. 1)

De l'us rime d'us 8710

De nous d'us d'us d'us d'us

Wen manit bent hier maries,
Se us namens n'eust ai mot.

11. 12. 13.

Tout est venu d'un coup
De la belle yde entre yalz parlant.
Quens Dore: "Que faire?" 9866.

The Countess, Cheaprege quise a l'ouy. Son
Weng est then yde est then: at the great house yde est then
are placed next each other. They do not talk, for them

Cele feste fu dollempreals

Comme de dant yde est then.

The Countess wishes none to come at her dinner:

La Contesse les esgardoit 10305

Que d'un a l'autre ne parloit,

Et d'un a l'autre ne parloit.

Que d'un a l'autre ne parloit.

Ames, et je vous aideray 10317

A adrecher ce que je say.

Cascuns se tait, mais il

1) Enguo, p. 188.

Ne nus d. mot n'c' respōdē,

Denis ses freres s'est levés 10369.

De la melle comelle

Com il foch chier plus lie.

Alent Sone de Ramembra,

De la comelle comelle

Com bien vit comment lui actort

Le dit; - De fait melle -

Mais ce fu pour lui conforter.

Sone's uncle, the Count of Brabant, a widower is a guest at the festivities. The Countess and her disenns the young man. "He ne pot comen n'c' melle" is the first of the Countess. The Countess is not completely satisfied, and is not surprised to his refusal. The Countess is not completely satisfied with the young man.

De fait melle comelle 10371

Com il foch chier plus lie

Non pourquant yde respōdē:

"Sire, quel bēit t'en melle!"

Si le vos plaisoit a moustier

De la melle comelle

- Mes nées est un amis entiers 10624.

Ses freres est pour Pierre comte

Comme un tiers le comte

Son frere a rachet l'evêque.

Et de il rachet l'aveit

Le comte de la comte

Et de la comte de la comte

A ce que vous commandez.

We know that Yde is not mercenary. The Count has flattered her, and she is at heart in love with Sire. Thus, at another jousting-line, Yde won the prizes with lances and manches for a certain Knight.

Le quers tentes le salva 10765.

Qui les riches manches fait a.

Et dist : "Niece, quel le frere ?"

- Ensi, sire, qui dit ares.

Car de vous l'aves dit a l'ourde

Vous ne l'aves pas dit a sours.

Le quers en a joie meno,

Prise li a et demande

Et de les lui venra surs

La table et la juste robe,
 Belle Yde desir'o'it le plaisir
 Que de li ne s'alongue.

Yde count' l'ad' d'and a word in some ear. In.

Mais... 10896
 Car telle sa pensee estoit
 Que l'ame de li ne se despartoit.

... promptly as he should:

Mais... 10897
 Que l'ame de li ne se despartoit
 Le quens en arressa Henri: 10899
 "Rains n'ies, pour Dieu qui ne ment
 Sans nous qu'on nous fure
 Que l'ens besoins l'arneste la?"
 - "Sors," dit Henri, "o'el bien,
 Mais la' o'ens ne m'e' vaudrien."

A herse l'herse. Some in hand - Ah! flemo de cevalerie
 Et m'icains de seignorie! —

Alas dormir en la taverne
En attendant que l'on s'en aille

Que li heriaus dist verites,
A la loge pour la lanche vint,
A cheli tent que ydoieint.
De main a autre li bailla,
Cheste ~~amoureuse~~ ~~de la~~!

"Je dois mon cuer a mon an

Et li blanches li chies pout

The Countess who is the only thing, quite a problem
who deals in symbols. She explains, from time to time, what the
colours of her manches signify - white, her love pure and entire;
Green, refreshed love², etc. She hands forth a golden colored
manche the fourth - and last. She also writes:

"Le or c'est li plus chiers metals 1109/

Mi chierel par dessus l'or sont, 110,

Une benefiance e font:

Sous un velours e plus bel

Et un lion e regnera sur lui

Et un roial qui domine

[illegible]

There is in no more for canon law. After the joustings. I start off
to Moring. Up to the castle. When he has not appeared. The
old count sitting next her at the dinner that ends the day —

Bill yd estot mont ires 11249

Un cue. estoit de confortee.

It li'gness out a cheer the

mother (if it was a fact) may be a valuable evidence; it has no weight in the ex-

Or petit Sarr. fruct. glabre 11259 —

Tells her that he loves her. She responds:

"Je vous ai vu parer j'ai 11298

[illegible]

Par ce conseil à recourir.

Comptroller (p. 1) - General P. 10

Son va d'autre part tournée

U. S. Dept. of Agriculture

De son frere li ramembra

Amblechiet a l'ostel l'avia

Sat. The Court approaches y^e day brother in the matter. Ode

is willing, by God will consent. The second consent is

¹ Was first proposed by Dr. Huxley in 1860.

On it must be for all - given!

Pour votre service je prie

If you could see for instance

Mes cœurs n'est pas si tôt enragé.

1) Besides, the Count is "a great eagle" 2. 10429.

Qui bien amo'nest pas a lui. 1196

The young man who the most of the young men of the
de l'ère more. Being an open-hearted man (a ship-master) and
a friend of Son's, this Gracien parts with a beautiful valuable
white horse Don had given him, and to let be understood
the horse was meant for Ode. Her jealousy is gone:

"Gracien, mon ami, 1201
Le cors eschillé en ares."

Adieu, mon ami, 1202
Mon frère, le col de la tige.
Midi: "Dites-moi, mon ami, le
C'est à l'aise, mon ami, le
C'est à l'aise, mon ami, le."

De, Gracien, qui was dit il, 12023
Pour Dieu, et quant recevra il, 1203
- Chertes, le jour de sai romme,
Le vis de Branche a fait caier
Le Montargis (1203)
Eont dit Ode: "U j'irai 12037
U message i' enverrai,

Car j'en fais une larme."

Yde, too, receives a gift from Sore. But this is the merest compliment now, after all that has happened:

Chilz dons a fait Ydein mont li, 12556

De . . .

... la . . .

Que de li a . . . se targoit

Et tout son cuer retrait avoit.

Mont a . . .

As biens que li a fait Edee,

Et alie . . .

Le . . .

Her thought's Odee embodies in a poem, a lay of eighteen stanzas, in which she takes pride of authorship:

Quantot fait, Douvent le dicit, 12557

De nul autre dedit n'avit.

She plays a burning part in the burning of Montargis.

Among the festivities of the court party, several . . .
drop suddenly into the earth - vapours a beauty . . .

12558

Quand l'été est si long et si chaud :

Quand le soleil est si chaud
Quand le vent est si chaud
Quand le jour est si chaud.

Quand l'été est si long et si chaud -

Mais cassons nous d'œuvraille 18663

En la table de la mort

est un songe, un tour de l'esprit, une machine à vapeur,
Of odes, Ours pass :

"Souvent a mouillie d'amaraille 18630

Et nous nous en faisons

Un grand amusement 18637

En ces moments de la vie

Je nous eusse si bien dit,

Cassons nous en despit.

Ence i pas bien venir,

Quand on est si malade

Et que l'on est si vieux

Mais pour pas nous en faire 18638

Don't vos ares con fars oure!

Dist Sore: "Jusouch amie."

Mangies, se'n vos courouches mie!

These attorneys, one to influence minds, the other, hearts. Here come to state their royal clients' case before the King of France, leaving to his arbitrament whether Odee shall have Sore to husband. When the dinner is ended, Papigay, the beautiful, takes her harp and begins the song Odee composed - a *Requiem* for Sore's funeral, full of claims against Sore:

Le harpe fait grimes donner, 15979

Sorte de modes a donner

Le lay de bouche commença

Ogishon amant d'ore.

The song is all over. Then there follows the eighth stanza "Sore's death" - a *Requiem* for Sore's soul. The King goes to bed. Sore's death from an accident appears: justice demands that Sore and Odee be made one flesh.

Sore returns to Norway. He and Odee are affianced:

Le mariage fut fait 16788

1) The name of the song is "Le Requiem". The text is eloquent - plus laide ne pouvait parler, (1.16260) announces that Sore is the man of the day. (1.16281-94)

Tout par des et la baronne.

Or a Odes bien jüe

~~on a Odes bien jüe~~

~~on a Odes bien jüe~~

Qu'ell a mené long tans de durs,

Et les gros mas c'on en droit.

N'en en no p'roit enis Odes 1693

Que ja de Son soit ame'.

We have no more of Uda-

Some of the very best of the poetry and the language
of the whole of the work is of a character which is unique
in the whole of the work, and the nature of the poetry is
the language of the whole of the work is of a character which is
unique in the whole of the work. The language of the whole of the
work is of a character which is unique in the whole of the work.
The language of the whole of the work is of a character which is
unique in the whole of the work. The language of the whole of the
work is of a character which is unique in the whole of the work.

(1) The language of the whole of the work is of a character which is
unique in the whole of the work. The language of the whole of the
work is of a character which is unique in the whole of the work.
The language of the whole of the work is of a character which is
unique in the whole of the work. The language of the whole of the
work is of a character which is unique in the whole of the work.
(11. (675-6749))

Keine das goldreichen und häufig aufstehenden Gestirten der
 Dichtung lebendig." ¹⁾ Some, Henry, Yde, Sabino, the time of
 Robert's study there are left to. Some after reading the
 poem could, I think, be produced as evidence in modest resolu-
 tion of Tropen gegen den Himmel.

Of something else we should have to tell the author for
 undertaking to give us the history of the lives of two young persons
 who are country neighbours. Some good there is as far as the
 matter of love, but such of the strength of love here as
 doubt a bluff, busy squire, who has little time or disposition to
 figure in a poem. And Sore falls in love in a commonplace fashion
 which is a shame to ourselves, after having heard of such
 and storming strokes of the tender making, of eternal fealty
 sworn for ever. Yde and Sore meet at a party; the
 young man is attracted and pays a call. He fancies he will have
 the courage to say what he has in mind, but Yde is amused.
 Being self-possessed he puts him to rout in challenge, and
 she directly challenges him with being a nobleman. But the
 bravely meeting on himself is only part of the comedy of
 the feeling. Yde who really loves him, knows this well and
 is again a squint. (p. 72)

groans in secret over her shameful conduct. She is a problematic woman, whose variable moods will not allow her a genuine expression of what she feels in her heart. Then, too, she of the county begins to mesh with her: if she smiles on some people will say she is only being duped; if she puts them off and at shows she affecting her love for him, she will be a laughing-stock, never more to be trusted!

Some, restless and disheartened, leaves the neighborhood for a time and distinguishes himself in the service of a County the region. He glances everywhere but at Donchere - the Count's daughter would be his for the asking. He cannot refuse to show respect for his patron, and is compromised, as he knows he will be seen before the Countess at home. She, too, is a daughter of his patron, is made his queen at a tourney. Yde is a morbid young person. She starts little from home, and attaches an altogether disproportionate value to circulates his tourney-crownings. Some comes a third time, is treated worse than before. He is about desperate now, and so is Yde. Melancholia fastens upon him, the fair vision of "particular" he has dreamed of. "Je m'en prie" enters for the last time.

Jelles qu'on voit par mont belles,
 she means. In contrast, it is her misfortune to have no general
 affection for the world, but to give herself to the
 man who is thoroughly her admirer. Sabine, her maid, who
 reckons 'problematicness' sheer madness and is wholly enlisted
 in Sore's belief, takes pleasure in making her mistress suffer
 the misfortune of the world into the misfortune of the group.

Sore is desperate. His rebuffs make of him a very
 modern sort of earnest lover. He wanders, not in his lady's
 service, but to dissipate ^{his} thoughts of her. He looks for —
*Sore passa pour li la mer*²⁾. At the Norwegian Court he
 finds courtesies unlike those that prevail in France. The et-
 quette is disconcerting. By a circuitous mention he has reached
 another point. He is in a position where he attempts to show the
 interesting country, for the something of a thing has been
 in a somewhat confidential manner that ~~the~~ ^{the} ~~the~~ ^{the}
~~thanks~~ ^{thanks} in fact to experience almost, ~~the~~ ^{the} ~~the~~ ^{the}
 the craft that was to bear the young man home to France
 seems destined to entangling alliances. Not until after he
 has become involved in Ireland, does he take the Princess Oke
 2) L. 5500. 1) L. 5439.

back to Norway. During the voyage, he is still further enlarged. Obee risks her life to save his, and then ungenerously (because he has long quite as much to owe her) seeks to bind her to him on that score, and on another far less commendable. She showers gifts on him, promises that he shall be King, leaves nothing undone to keep him in Norway. He is resolute, makes feeble excuses at first, but finally returns Obee's gifts and prepares to sail. She reproaches, repelling her mother's aid in the accepted manner of later times, and prevails on Sore to take back the gifts. Also, he promises to come again if she should need

Act IV of the interactional drama opens at the quiet chateau where Reinhold Henry and his strenuous younger brother, after the latter's long absence, discuss their affairs. Sore, who thinks his heart fairly cicatrized now, proposes that they call on Yde. They do so. Yde is extremely awkward, though still much beloved and admired. She explains how, since the last visit, Sore has been at foreign courts, Yde has been waiting at home. She feels uncomfortable in the presence of the more brilliant of the two. The scene ends with the arrival of the

D. L. 8506.

over. Mont on for Dennis (about 1). Saloni calls Henry to a place
and he is very much distressed to hear that he is in a place.
He is with himself, still in the way of the girl, and
and thus naturally goes to further lengths than ever in the way of
and remarks. Some hostess, and answers nothing when he does.
and is very much distressed to hear that he is in a place.
He is with himself, still in the way of the girl, and
and thus naturally goes to further lengths than ever in the way of
and remarks. Some hostess, and answers nothing when he does.

So much so that, that the next time the young people
meet, the hostess is very much distressed to hear that he is in a place.

Quite beautiful heart

As you see it is in the heart

Original women would have felt that his actions and words have
all along meant love. He has shown his true intent, and been
consistently repulsed. Now the chapter is closed. A large lin-
ing family is given. The hostess is very much distressed to hear that he is in a place.
He is with himself, still in the way of the girl, and
and thus naturally goes to further lengths than ever in the way of
and remarks. Some hostess, and answers nothing when he does.
and is very much distressed to hear that he is in a place.
He is with himself, still in the way of the girl, and
and thus naturally goes to further lengths than ever in the way of
and remarks. Some hostess, and answers nothing when he does.

- 1) 1. 8521.
- 2) 1. 8628.
- 3) 1. 8624.
- 4) 1. 12331-32.

over- rash. He does not approach Son - Son n'a. i. not
come' 1). And at the turning that follows he is listless, comes
to a halt, and the young lady herself, encouraged to think that reconciliation is
near, is too late, and the messenger, sitting by the fire
in the loges. that he inspires him to make her an offer
of marriage. Her answer might be that of one who had never
said a foolish thing; "Comment oles que je plus ainch?"

Too late, Son is hurt to the quick, and she sees him no more.

The first scene of the fifth act might give
us a monologue by Son in which he complains that
if Donchen be thus cold, there is yet warmth in Norway.
At any rate, what Son does steadily after the uncomfortable
turning, is to despatch messages to Olee. She is the same
impulsive creature as ever. Because the messenger offers the
first of the messages, and because he is a young man, she
imagines that Son is angling for an actual rather than a
prospective queen. The messenger allays these suspicions with
a tactful lie. He makes over to Olee's charger that Son had
given him, impressing a fit message to go with it. Olee is in



cesteris. She judges the horse, and calls him the most
beautiful. He who has sent the gift is the bravest, deserving
a King's daughter. Her thoughts flow fast, and she composes
a poem, a lyrical epic, that shall sing the deeds of him
and why he should marry her. With this AD brief, she
accounts for "the most famous journey" to the Emperor of
France. The ruling is in her favor, and her suit is won.

We have seen other Luovies contrasted in one or the
other of our first novels. Just as this ultimate one, presents
a contrast of this sort. In Albert Galera it is more sharply
drawn. But Galera and Garm do not exhibit the naivete
and Zenithy temperament as do Yde and Odee. Why, to
illustrate the inexplicable apparently, does Yde persist in her
self-suppression? Let the author give answer:

Poviton nul cure trouer,

le 1888,

Qui peüit haüz et amer
les fessons d'homme
et les fessons de femme

left only to guess what might have been the result if the community had not been broken. In the way of character-study, as it was in Provence, so it was in France — society in disintegration, or about to disintegrate, showed more ability to understand itself than it had ever done in its less unstable periods. Speaking of Blamencia (1220-1250) M. Paul Meyer observes that it is "le roman de la fin de l'époque où l'on s'efforce de rendre toutes les littératures : celle où l'on écrit d'aventures, si variées, si innombrables qu'on les suppose, ne suffit plus à exciter l'intérêt, où l'imagination n'ayant plus pour les faits extérieurs la curiosité du premier âge se complaît dans la description des sentiments intimes." — "c'est par les caractères que vaut Blamencia." 2) Blamencia is a novel of intrigue. A glance at the end of that chapter shows — first, that the story is the story of a young man's love and his struggle for the attainment of his legitimate love.

a) Chigis. In Chigis (1111) we have a young man who is more to be pitied than loved. He is a young man who is in her power, such as they are. She and Chigis's language is so long while before the young empress tells what is the state of affairs:

1) Le Roman de Blamencia, p. p. Paul Meyer, Paris, 1865, p. IV

2) Ibid., p. VII.

at Fort Sum. office same. \$240

Votre est mes vœux, votre est mes vœux, 5249

Ne ja' nus far non esemplare

Ma prandra ilenice a fene

Chap. 1000 - 1000000 - 1000000 - 1000000

Utai dirai: 5309

Ja avec toi ainsi n'irai,

Que les servit par tout le monde

Aussi com d'yent la Honk

Thos. C. Sullivan, Esq.

Et en et la, totos et lunt

Reynolds, J. C. 1964. *Reynolds, J. C.*

La chose se com elle est vraie

Memoirs - 1800-1801

2nd. *Am. gaster. - 4 to 6 in.*

Don't let me hear of it.

Saint Boz a fere l'assasine

Necri ne klasmene ne grocho.

Quen estoper fet mal boche,

Et dece, o' il ne west grief

Qu'il je mont ben venir a chief."

Accordingly Genie, with Thessalas aid, appears to die. She is carried by her friends, & spirited away from the mausoleum to a tower, where (— fortunate Han Jubert) she lives for a year and a third. Chigès, however, does not leave the mausoleum all the time. — Next thing we hear of Genie hangs for the open. She and Chigès seek the garden —

Quant Genie vit l'uis ovre 6393

Et le soleil leanz ferir.

Qu'il n'avit fiza veü

Le jour tot le san —

and then Genie escapes — the following episode occurs that may well be the end of the story.

Et quant Genie vit le jour

Si chet Genie lez l'oville.

Cel tressant et ois'esville

Et mit Bertran a'erie fust.

'Amis, amis, nos bones meit!
Vezci Bertran!'

The boys escape to Arthur's Court, taking with them the useful
pharmacist, old Theosala.

We are strengthened in regarding the story as one of clever in-
trigue by the opinion of the compiler himself, which he transmitted
with his crown,

[Faint, illegible text, possibly a signature or title]

Comant Benice alis leant

G) Eraele (c. 1164) Walter of Arras, like Chretien, chose to do.

portray the wife loyal and the wife disloyal. His earliest extant
work, Eraele, tells of a Roman Emperor who has a wife selected for
him - a nat-born maid - 'certified infallibility'. Notwithstanding
when the emperor is called away from home on business he starts his
young wife up on a tour of state, leaving her charged to govern
her firm approach. He incurred in press. by some of these

11. 2001 - 767. of Chretien & Walter, pp. 1-101

The Eraele edition was originally published in 1901. It is now in the public domain.

'Mieux aimé à ma chemise 3327

'Tôt à l'honneur et de l'honneur

'Mieux aimé à ma chemise

Upon a time she takes the air and catching sight of a handsome youth passing, is seized of love for him. She asks herself:

"Quous nous de jou amoie 3585

Cel bel valet qui jou la vi?"

Delighting awhile, she reaches the fatal, perennial conclusion:

'Et comment? Se je fais folie, 3695

Je ne suis pas le premier

'Et comment? Se je fais folie

And, having decided upon this, she visits the Emperor on pretext of bringing cherrie

his affair. She visits the Emperor on pretext of bringing cherrie

After possible deliberation, she decides upon this plan:

"Pour qui est par le nascent 4351

Et pour qui est par le nascent

but is at once calm with,

"Mère, mal sans i'auz mis 4366

Nesai s'il est mes amis

"Mais tout est bien, je suis d'amis".

The Emperor's carriage is waiting at the door. The Emperor is waiting.
The Emperor will ride out with her guards. Fall
from her horse ^{when she comes} before the old woman's house, and in the house is to be
Sordani. all happens as arranged? Eracle, the distinguished con-
vivialist? He is a scholar. He is a scholar. He is a scholar.
patron word that he had best return to Rome. The Emperor comes and
passes it with great to the Emperor's house. (The Emperor's
house)

"Baites mon ardon ou ocre 4896
So le renigant de l'Empire
Que j'en parle aussi pour vous?
Et le plus que j'en parle, l'Empire
Baites mon ardon ou ocre 4896

2) Les Chansons de l'Empire, 177
L'Empire de l'Empire
Sordani de l'Empire
L'Empire de l'Empire

1) 11.4554 ff.
cf. Châlain de Courcy, 11.6310ff;
La Fontaine: Cortès: "On ne
s'ansie point de tout" —
"On ne s'ansie point de tout"
"On ne s'ansie point de tout"
"On ne s'ansie point de tout"
"On ne s'ansie point de tout"

3) cf. Les Chansons de l'Empire, p. 11.

She impudently so comfort y Trache, who had advised against
restrictions upon the freedom of the Impress. Atkensis is set aside by
her husband, who remarks with a touch of irony:

De cest valet, mais non pour
Le digne y pour le digne.

Amadeus is the only one of the three who is that in Amadeus at Ybaine. Only Ybaine is strictness itself.
She is, besides, far honest than Service, who is a casuist. Ybaine
flatly lies, and on more than one occasion. When she hears that Ame-
dai is in Succa, having made, she speaks freely with her husband
and St. Peter:

Si cest de femme fine 3645
Bonne, loial et enterne
Uste de la melle la melle
Uste de la melle la melle
Uste de la melle la melle
Uste de la melle la melle

She finds her way to Sacco, brings Amos quickly to his senses and keeps him at his distance after he has regained them. She puts new clothes on him, and instructs him how to shall conduct himself when he calls at her hotel. It appears that

Amos thinks he cannot stay, being pressed. He consents.

Ydora makes the journey to Rome, and is in danger on the way there; Amos rescues her from a band of knights. She falls ill and is apparently about to die. Amos swears to fabricate a ^{tricked} lie so that Amos may be kept from death!

"Par mon grand péciet amai
Amis de uns, d'en oies certains,
Sous l'ans .III. m'ies casio de
[p. 175]

...
...
...

[p. 177]

But the three children she has borne, so she affirms, have been
brought to death by her own hands!

"Drop ai me fait, mais c'est le fils,
L'enfant a l'enfant et le...

[p. 180]

...
...
...

...
...
...

...
...

...
...

1) The fact is what bears the too dignified name of naturalist in
...
...

The lovers plan how they may accomplish their lawful
union, and go to the Count of Nevers. She looks to her lord. The Count
is sent for. She greets him in much pain:

« Quel grand pain n'est ceci? »

En seant à la table, son baron.

« ... »
...
«²⁾ - and St. Peter, corroborated by the three Bishops, advises that
he be divorced from the Count of Nevers. The Count is willing to hear
a host of reasons - he is already in love with another woman. So,
the divorce is in all formality proclaimed.³⁾ St. Beker Burgundy,
Ysabelle's father, wishes his daughter to marry a second time, but now
...
...
on Amours - whom hath him? "Accusez," says Ysabelle.

"Sire, quant vous serez l'ami 7657

Il se l'otroie, quant le volés." ⁴⁾

...
...
...

...
...
...

2) Gouffon, N. 1179 - 2169.

3) 926, 11.3811-4209.

whether or not because the poem is a fragment, the
 work is not to be judged as such. It is to be judged
 with the same sincerity of treatment which we should bestow
 on any poem assumed, not altogether unreasonably, to be con-
 temporary with the Chanson de Roland.
 The Chanson de Roland. In this we have traces of what
 is to make literature from small things, and not to shrink the
 consequences of the fragment. The Chanson de Roland is a
 tract of fact almost too inviolable. If the counting of the red
 was made in the twelfth century, the Chanson de Roland
 laughs as Yvain, a century later the vintage was more
 delicate - the Châtelain de Vergi lives unreasonably
 and dies of a broken heart. The story of Sady Bagel -
 first gay, then sad - is too well known²⁾ for detailed analysis
 and to give the Châtelain de Vergi story, which
 says, superior to any French novel before the Princesse de
Clèves. The novel is on this wise:

1) The Chanson de Roland is the beginning of the French novel.
 Prof. Götter places it about 1250. Götter, II, 1, 776.

M. Paris believed Yvain a work of the beginning of the thirteenth century.
Yvain, X, p. 411.

2) The story of Sady Bagel is the beginning of the French novel.
 Prof. Götter places it about 1250. Götter, II, 1, 776.

The Lord Sagel and his wife are presumably married. So
recognizes all she owes him; as to loving him - a different matter.
The Chateaux of Conner, an accomplished poetical bachelor, pays
his addresses to the lady. At first she laughs at him, treats
him as a laughing stock, and even goes so far as to say that her
husband is far more, who would be so pleased to see the visitor.
The Chateaux distinguishes himself - the family of the lady
verses to the lady, and pays a second call. Sagel is at home,
this time, quite unsuspecting. He is cordial, but very busy, bids
his wife entertain the young man. Sagel says he is
interested. Common Sense and Passion debate in his mind,
with the result that at a gathering of court notables. He
invites the Chateaux to come to Sagel on a certain Tuesday,
when the lord of the manor is to be absent. The appointment
is accordingly kept. When he has finished the lady Sagel
comes and although at first she is somewhat of a
these folks, is willing to lend assistance. The Chateaux is
told of Sagel's death the latter of the year. The first time
he comes to the court he is not invited. Sagel

is a thunderous and a steady night. The lady wishes to try
her sister's constancy. The Châtelain goes home and
finds her in a state of constancy. He is a little thing
of a diplomacy. Some letters of extravagant protestations³
are exchanged.

Through the night in a letter, and all in grey
for a brief space. Then comes the beginning of strife. a
young lady, Yvonne, is ⁴giving the Châtelain off.

1) H. 3049 H. - of Châtelain de la Tour. Yvonne
"Adont le verres-ous cesser un Dr. G. Ulrich [Robert von Blum: Bd. 5]
2) H. 3049 H. - of Châtelain de la Tour. Yvonne
"S'il nous aime tant c'est bien
No laria pour lui esconder
Qu'il revieigne."

3) H. 3049 H. - of Châtelain de la Tour. Yvonne
"Et si j'ai une qui la creance et D. L'art d'amas. Yvonne. m.
Ivan, ne fait il pas d'amour? Dr. G. Kötting. Leipzig, 1868 -
L'Esclaf, 1.6360. XXIX, 2, 2061. Encarta velie
The first appearance. so far as I know. - - - - - fait un petit diable me.

4) H. 3049 H. - of Châtelain de la Tour. Yvonne
The letters given in full.
5) H. 3049 H. - of Châtelain de la Tour. Yvonne
Dolopaths, 2.3760.

bestowed in some quarter she is sure, sets a spy upon his movements.
 The unsuspecting Sagel is told that he is under suspicion. Chem de-
 ceives him in a way which makes him realize that
 peace at Sagel is gone; and he draws some little pleasure from
 their feverish life. It comes about that the Châtelain joins a
 crossing party for the East - Sagel has exhorted him to think of
 taking his wife. At the last moment she is refused permission to
 go, she has shown overmuch eagerness. The Châtelain cannot
 leave - he is too much attached to his home. He remains
 at home to wait for Sagel's return. The Châtelain's
 intervention. The Châtelain's heart is served as a chair-mansel
 at table. The Lady, convinced of what she has partaken,
 is overcome with grief and speedily dies. Sagel seeks dis-
 traction - he goes to the East. He returns in a few
 months, he dies.

Such a tragedy must, I think, seem startling after
 the frivolous and strained plots of intrigues we have been exami-
 ning. It would appear that it required a good century and
 a half for the Celtic depth of feeling to gain any real hold
 upon French minds. Perhaps it is well for Christie's reputation.

tion that his Dustan is lost. No doubt, that poem was
a sorry scribble, utterly un-Celtic.¹⁷ But I think we
can observe in more than one work at the turn of the
seventeenth century, that people had begun to under-
stand the meaning of a world of ideas; that
the one hand abstract and on the other superficial views
was passing to those deeper and more comprehensive.

17. See the poem in the MS. of the Book of the Dun Cow.
The poem is in the original Irish.
The name of the author is not known.

Conclusion

one of the most important of the modern period.¹⁾ So much granted, I hope it has been possible to introduce some variety into their work. not only variety of incidents, but within the narrow range of possible ideas, of fundamentals as well.

Close upon the heels of epic heroines, now a little less than a century ago, I find at the moment then, falling much in line she teaches her hearts opened to the uneasy needs of a Carte du Tendre, freshly discovered country whose magnetic conditions are little known. Since then is a sentimental pioneer, to whom all who follow in her footsteps are greatly indebted. She guide-book she draws up will in time be amended almost beyond recognition; it will seldom, throughout period, be wholly discarded.

Thus, Gideon and Gern (Albert Gideon), while familiar with the novel, appear less burdened with the responsibilities imposed. Gideon can shrink or what she owes her brother.

¹⁾ cf. Gaston Paris: Hist. de la littérature française au moyen âge Paris, 1890. p. 31.. cf. Sarason. op. cit., p. 42

makes a way of resurrection, and lives for nine years
 long the last summer of his life. The first
 question is raised. In two short interviews, and
 one aerial excursion, Clarnodini (Clarnodes) sur-
 renders her heart for better and worse. To prevent
 marriage with a man she does not love, she has
 valiantly, and sustains the part of madwoman
 without a flaw. Aïe (La Mene Kuni) spends a
 great deal of time, and is the best of her kind.
 forced. she puts a bar in the way of Dimiter de-
signs. At a foreign court, she wins the regard of all
 men by her discretion and good sense. She will not
 tell an untruth.

It is a far cry from Aïe to L'Arguillense (Blan-
cane at L'Arguillense). The rebellion, the fight
 the forward. But such heroes as those of Blancane
 are what we should expect. Having so occupied her
 place in fiction it was only natural that her and the
 universe should be small, limited with the things of fiction.
 The things of fiction, and the things of fiction, and the things of fiction.



In the second group, although only two of the eight are of French birth (Lien and Besne), all but three (Lien, Besne, and the Dutch Princess), have a footing in France. The two French women are of no great rank, and ^{of them} Besne is long supposed to be dead. The others, of foreign birth, are Dutch — viz. the Princess, — the Countess, — and the Countess of Gombance, conceal their identity. The Dutch Princess, of course, is excepted. There is no intermediary in this group (Solier is a sympathetic adviser to Besne); the countesses do not call

beliefs. The confidence is absent such as we find her in the
first group. What she used thinks is a matter of policy, or
of convenience, and not a matter of principle. She is not
satisfied with the matter of principle.

S'Orquellaine and Olée, in the third, small group, are
foreigners and of great station. Yde is French and a Countess.
Orquellaine is a Frenchman and Olée is a Frenchman. The man of the
cross. Yde is a Frenchman in the modern fashion.

What might be said from such a reasoning?
Probably, it shows a recognition of what has been going
on in France. It is the first time that the Frenchman
has seen a demand for fiction of a courtly sort,
in which woman should be idealized. Chretien de Troyes,
a man of reading and of alert mind, was able to satisfy
the demand in a way so brilliant, for his time, that throughout
the middle ages he was reckoned the chief poet of his
school. Chretien seized upon the material to his
hand - Arthur and the Knights of the Round Table - and
gave it a form so perfect with the other knights - and

1) S. Orquellaine, Blansacore and the other knights.

2) Yde and Olée.

3) The other knights of the Round Table, and the other knights of the Round Table.

from it were romances that show us heroines either tacitly (as in the Arthurian stories) or explicitly responsible for the hero's valor at arms and his humility in love. Women is glorified, her role made even greater than the facts of the changing civilization warranted. Exaggeration of the heroine's part in love, with here and there indications that a different method was to follow, continued for a half century the preferred style. The proprieties of love, the pride and prejudice of love, the omnipotence of love, are the themes. The heroines themselves are apt to be foreigners of impressive rank, thereby giving warning a example with the greater authority. The new life of woman is matter of speculative song. This is the period of what might be called the annotated Old French romance.

The Frenchman would not long be content with so ecstatic a procedure. In addition, women had become more at home in their domestic life, more in touch with the actual world. The influence was growing in France; reflections of bourgeois taste would not be far off. The new heroine, the is one of heroines of "true love", loyalty, good sense, and religion; of virtues that, though in a degree, are the virtues of the bourgeoisie (Trépassé) might, with restrictions, be noted for our period. - The Old French romance is the first of the new.

their thoughts are occupied not with speculation and codes, but with the facts of life, with them generally unbiassed.

The esthetic is dropped as a distinguishing feature, the foreign and the far-fetched yield to the domestic and the practical.

In the third period there are certain degenerations, and certain distinct advances. The closing years of the thirteenth century are well known, partly the great transgressions of their predecessors, but who, indeed, introduced much of the natural about them. We observe in their work something like a regard for the laws of temperament. Moreover, a new spirit of individualism is seen, a new sense of individuality and of enjoying the unconventional — in one and the same work we have portraits like 'God and Obed', a century and a half of various painting, or of over-emphasis of virtue, or of human love, or of the natural. Chastelain de Coucy and in Simon de Monseigneur. Lady Margery's influence is seen in the thirteenth century begins to call at Castle Fagel. Although 'God and Obed' is a public opinion, it is not in the old universal

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i) To Professor L. Marshall Chitt and his institution —
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